VOLUME XVII ✦ OCTOBER, 1899 ✦ NUMBER 10

THE ETUDE

CONTENTS

	PAGE
Editorials,	307
On Program Printing. *W. F. Gates*,	308
Unprofessional Advertising. *C. D. Rohland*,	308
Dumb Pianos. *Ward Stevens*,	309
About Tuning. *R. Braine*,	309
How Lesohetizky Teaches Memorizing. *C. N. Smith*,	310
A Little Knowledge. *W. J. Baltzell*,	310
The First Step in the Instruction of Young Children,	310
Mechanical Music,	310
To a Piano. *Mabel S. Hinoe*,	310
Letters to Pupils. *J. S. Van Cleve*,	311
Honesty in Advertising. *H. L. Lahee*,	312
Musical Items,	313
Letters to Teachers. *W. S. B. Mathews*,	314
The Actual Effect of Music Upon the Imagination. *By Robert Swayne*,	315
Types of Teachers, or Mayburn's Madness. *By Leonard Liebling*,	316
Music or Notes. *By Marie Benedict*,	317
The Development of the Artistic Sense. *By Perley Dunn Aldrich*,	317
Lost Ideals. *By Franklin Petersen*,	317
The Value of the Musical Magazine. *By Henry Hollen*,	318
How to Memorize. *By Otto S. Jonasch*,	318
New Publications,	319
What Makes Music Successful? *By Thaleon Blake*,	319
Thoughts, Suggestions, Advice,	320
Questions and Answers,	321
Studio Experiences,	322
The Uninterested Pupil. *By Alfred H. Haustath*,	323
Conservatory and Private Teaching. *By Henry C. Lahee*,	323
Musical "Don'ts,"	323
Woman's Work in Music. *Edited by Fanny Morris Smith*,	324
Organ and Choir. *Edited by Everett E. Truette*,	326
The Death of Oscar Raif. *By Edith Linwood Winn*,	328
A Few Words of Chopin's Works. *By C. Fred Kenyon*,	328
Migratory Pupils,	328
Vocal Department. *By H. W. Greene*,	329
Publisher's Notes,	331

MUSIC

	PRICE IN SHEET FORM
Valse Lente. *M. Sieveking*,	$0.35
Spring Song. *V. Hollander*,	.30
Hungarian Dance. *B. Wolf*,	.35
Remembrance. *H. Pratt*,	.25
Bells of Old Munster. *B. Rovdenath*,	.30
Silent Prayer. *T. Kullak*,	.15
Teasing. *N. von Wilm*,	.20
Pretty Grace. *E. E. Farranger*,	.20
Dearie. *L. Oehmler*,	.25

ISSUED MONTHLY
$1.50 PER YEAR
SINGLE COPIES 15¢

AN EDUCATIONAL
MUSICAL JOURNAL
THEO PRESSER PHILADA. PA

The Adelphi School of Musical Art

Musical Department of Adelphi College.

Dr. Henry G. Hanchett, Director.

No. 136 Fifth Avenue, NEW YORK CITY.

Philadelphia Musical Academy

1617 Spruce Street, Philadelphia.
6029 Main Street, Germantown.

The Oldest Successful School of Music.
31st Season. Terms, $7.50–$30.

Private and Class Lessons in all Branches of Music.

INSTRUCTORS

PIANO—B. Zeckwer, Aimé Lachaume, C. Samans, L. Howe, R. Hennig, F. Cresson, W. Lepa, Camille Zeckwer, Misses Sower, Sutor, Tiers, Davis, Henderson, Hall, Walker, Mrs. J. Tiers, L. Corbin, E. Mohr.
JANKO PIANO—L. Howe.
SIGHT SINGING—B. Zeckwer.
ORGAN—David Wood, F. Cresson, L. Howe.
VIOLIN—Carl Doell, Howard Rattay.
VIOLONCELLO—R. Hennig, L. Treln.
VOCAL—Carl Schachner, Miss M. Buedinger, and H. L. Kirkland.
THEORY—B. Zeckwer, F. Cresson, C. Zeckwer.
ACOUSTICS—R. Zeckwer.

Teachers' and Pupils' Concerts in our own Concert Hall.
Hook & Hastings Church Organ, blown by electric motor.
For Illustrated Circulars apply to
RICH. ZECKWER, Director.

Kindergarten.

Kindergarten Music Building....

The Science of Music for Children.

THIS new and interesting method of teaching the rudiments of music to beginners, either individually or in classes, is both simple and scientific in construction, and is highly endorsed by leading musicians. Its chief charm lies in its simplicity and truth. The practical proof of its utility is demonstrated by the pleasure and knowledge the children gain from joining the classes taught by teachers who have studied Kindergarten Music Building under Mrs. N. K. Darlington, author and originator of the method.

During the season of 1899 and 1900 classes will be formed in Boston. For circulars and information send to

MRS. N. K. DARLINGTON,
86 Beacon Street, Boston, Mass.

THEODORE PRESSER,
1708 Chestnut Street, Philadelphia.

Musical Kindergarten for the Pianoforte

By FANNIE CHURCH PARSONS.

For full information concerning normal instruction or children's class work, address

Mrs. Parsons' Normal Training School,
2310 Indiana Avenue, CHICAGO, ILL.

THE CLAVIER COMPANY Piano School

A. K. VIRGIL, Director.

Specialist in—

Piano Technic

Assisted by competent Teachers trained in the special methods employed.

Fall Term Opens Monday, October 2d.

Pupils are requested to present themselves for examination and enrollment on .....

Saturday, September 30th.

Class and private lessons.

Special courses in Ear-Training and Theory, History of Music, and Physical and Mental Training, *FREE* to all registered pupils.

Pupils received for Private Lessons at any time.

Send for prospectus (32 pp.) giving full particulars of the unique methods of the School.

The Clavier Company Piano School,
26 West 15th Street,
NEW YORK.

HARMONY AND MUSICAL THEORY—By Mail
As taught by Carl Edouard Woodruff, Concert Pianist, Theorist and Composer
A pamphlet containing valuable information and describing this method will be sent on receipt of your address, if you mention THE ETUDE. This pamphlet should be in the hands of every progressive teacher. Send for it To-day!
Address CARL E. WOODRUFF, Franklin Park, Ill.

Fletcher Music Method,

(SIMPLEX AND KINDERGARTEN.)



THE AIM of the Method is to ELIMINATE THE DRUDGERY of the study of Music, and to give a FUNDAMENTAL, SYSTEMATIC AND LOGICAL MUSICAL education in a way that shall be natural and pleasurable to children, and so make it possible for Music to exercise her threefold power of development.

After completing the course the child goes to the instrument, reads music readily, knows the keyboard, recognizes chords, keys, etc. The ear has been trained, and rhythm and time have been developed as well as technique, and, best of all, in such a way that the love of Music has increased with the gaining of this knowledge. This system teaches from the child's standpoint, and furnishes him with all that is necessary for perfect self-expression in Music.

During the past year and a half Miss Fletcher has instructed over 160 teachers, and the demand for the Method is greatly increasing.

Miss Fletcher studied for five years in Europe, and returned in May from a very successful lecturing trip to London, Leipsic, Berlin, Brussels, and Paris.

All the materials required in teaching are protected by PATENTS, AND CAN ONLY BE OBTAINED BY TAKING THE COURSE WITH MISS FLETCHER.

NORMAL CLASSES are held in BOSTON, NEW YORK, CHICAGO, and CINCINNATI.

. . . . Originated by EVELYN ASHTON FLETCHER, and indorsed by DR. HUGO RIEMANN, JAROSLAW DE ZIELINSKI, Buffalo, M. ANAGNOS, Director of the Perkins Institute, Boston, MADAME HOPEKIRK, SIGNOR ROTOLI, THOMAS TAPPER, PHILIP SOUSA, JOHN ORTH, and many other prominent Musicians and Educators of America and Europe, and adopted by many of the largest CONSERVATORIES and Music Schools. . . . . .

For information apply to Miss EVELYN ASHTON FLETCHER, 1125 Madison Ave., New York,
Or to the Cor. Sec. of the Fletcher Musical Association, Miss Caroline Southard, 22 Huntington Ave., Boston, Mass.,
Or Mrs. E. A. Sturgeon, 123 Fifty-first Boulevard, Chicago, Ill.

ADKINSON MUSICAL KINDERGARTEN SYSTEM.
Already introduced into twenty-three States and Territories of the Union, and into Canada.
IMPROVED EDITION. PRICE REDUCED TO $2.00.
Inquire of M. B. ADKINSON, Jefferson, Iowa.

New England Conservatory of Music.

Founded in 1853 by Dr. Eben Tourjée.

CHAS. P. GARDINER, President.
GEORGE W. CHADWICK, A.M., Director.



THE LEADING CONSERVATORY IN AMERICA.
Offers unequaled advantages to students seeking thorough instruction in Music, Musical Composition, and Elocution.
SEND OR CALL FOR ILLUSTRATED PROSPECTUS AND CALENDAR
FRANK W. HALE, General Manager,
Franklin Square, Boston, Mass.

COLLEGE OF MUSIC, Cedar Rapids, Iowa.

The acknowledged leading school in the West.
Methods of instruction endorsed by artists.
20 teachers from best European and American Schools.
"Mr. Hall's boy soprano's singing before the De Reszkes, Calve, Plancon, and other operatic artists brought forth the hearty endorsement of the method of instruction used by Mr. Hall."—*Chicago Associated Press Dispatches.* Send for new prospectus to
WILLIAM J. HALL, Director.

SCHOOL FOR THE PIANOFORTE,

447 Soledad St., San Antonio, Texas.

Mason's Touch and Technic artistically imparted. Pupils from this school stand among the highest wherever they have entered. The winter climate unrivaled for Northern people. For particulars address,

Mention this paper. *HORACE CLARK, Jr., Principal.*

AMATEUR COMPOSITIONS,

VOCAL OR INSTRUMENTAL.
Revised for Publication; also arranged for Orchestra or Military Band.
Examination Fee and critical opinion, $1.00.
Address, WOLDEMAR MALMENE, Mus. Bac. Cantab.
2704a Locust Street, St. Louis, Mo.

THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.

THE ETUDE

VOL. XVII. PHILADELPHIA, PA., OCTOBER, 1899. NO. 10

THE ETUDE.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES, $1.50 per year (payable in advance).
Two Subscriptions or two years in advance, . . $1.25 each.
Three Subscriptions or three years in advance, . 1.20 each.
Single Copy, ... 15 cents.
Foreign Postage, ... 48 cents.

DISCONTINUANCE.—If you wish the Journal stopped, an explicit notice must be sent us by letter, otherwise it will be continued. All arrearages must be paid.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date to which your subscription is paid up, which serves as a receipt for your subscription.

THEODORE PRESSER,
1708 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

COPYRIGHTED 1899, THEODORE PRESSER.

THE first day of October sees the fraternity of music teachers at work. The failures of the past season, its disappointments and its fears, are wiped from the slate. This is a new year; new and just as good as we ourselves choose to make it. I say "choose" advisedly. Every step of music-teaching and music-living is a choice. We choose what we will impart and how we impart it. We choose our own temper and our own reflex environment; the path in which we walk is the one we cut through the thicket of life with our own ax. The things we see, the thoughts we think, the thoughts others think at our suggestion, are all part and parcel of ourselves. If we will center ourselves in good-will and quietness of spirit, we shall draw all good things ont of our pupils and our patrons to ourselves. If we are aggressive, preoccupied with our own grievances, and perturbed in spirit, we shall meet perturbed pupils and patrons every step of the way. We draw to us what is akin to us. Our own is what is related to us. Symmonds said truly, in his "History of the Italian Renaissance," that the accomplishment of the geniuses of that epoch was beyond the powers of humanity; and that the united aggregate of the talent of the age furnished an artistic atmosphere which fed Leonardo and Michelangelo, Petrarch and Boccaccio, while it buoyed up lesser spirits to achievements of which they were otherwise incapable. The possibility of drawing on the atmosphere of the highest contemporary spiritual life is no less real than it was in the time of which Symmonds wrote; but to avail ourselves of it we must put aside the pettiness of our own *amour propre* and, opening our human doors, as Emerson puts it, let the great tides of the universe flow through our inner being. Souls that know this secret are fed according to their need; yea, even their need of piano technic and "inspiring methods."

⁂

WE all intend to "be broad," as THE ETUDE exhorts us to be, in teaching and thinking. There are degrees of breadth. If the teacher who last year knew but one piano touch comes back to work with two, he has doubled his resources. Teachers who command ten touches and have added one more do not feel quite the same consciousness of gain, but the addition to their power is just as real. So with music-teaching as a whole. As we become more and more musical, we cease to count the steps which we make in the artistic life. We can not advertise a brand new method when we have passed beyond the gate of method into art. Method is a door to art. The artist has passed through it; but the public who have not are apt to purchase tickets by the latest road advertised in the guide-books. Years ago careful parents ticketed their offspring to music, via Leipzig; then they heard of a great "Through Line, No Stops, via Stuttgart." Last year they got news of a "Fast Mail, no Baggage—the Leschetizky Method." And a great many people got into the kingdom of art afoot after all!

⁂

WE bear very often about bad teaching; but I never saw any one who was conscious of being a bad teacher. Bad music-teaching is very much like the Rochester lawyer's idea of temperance. They told him that an old friend had died of too much bad whisky. He said he was sorry he was dead, but he objected to the term "bad whisky"; some whisky might be better than other whisky, but he did not think any should be spoken of as bad. Music-teaching, considered in the light of twenty years' experience, should receive similar appreciative treatment. If you examine the pupils of teachers scattered all over the world, as the editor has done, the thing that stands out clearest is that what teachers deliberately instil into their pupils is usually correct. The shortcomings of the pupil result from what has been omitted from the instruction.

None of us comprehend all there is to teach in any one step of musical instruction. The teacher of beginners who has brought them to a certain point of advancement does not suspect that around the corner lives a rival who has a secret that will save two weeks' practice ont of each quarter. Perhaps putting too much faith in "the method" caused her to overlook it, or it might have been the advertising qualities of "the method."

⁂

ONCE a little girl was asked to name the heathen gods, and she began with "Acrimonions." After we went into music-teaching we knew she was right; and after we had worshiped Acrimonious ourselves we understood that he was the Apollyon of the musical pilgrimage. There is no getting on in art with bim in the way. Real "breadth" is sweetness and light, and these make for progress.

⁂

Two touches would not suffice for the equipment of a broad teacher. But why limit ourselves to touches? or, waiving the matter of touch, why comprise music in technic? Beyond technic stretches tone; beyond tone, style; beyond style, interpretation; beyond interpretation, musical culture; beyond culture, the creative energy of temperament. Yet these are only phases of the musical life. And a teaching that forgets even these phases is unbalanced.

⁂

MUSIC-TEACHING is not drill. It is gardening. Music is a function of human life; it represents a particular one of our powers to be led ont—*educated*. The *soul* and its properties of perception, enjoyment, and expression are to be reckoned with. And the soul grows.

Liszt transcribing Czardas. Haydn immortalizing Croatian melodies, Chopin playing majufes (Polish Jew melodies) for peasants to dance, ought to comfort the consciences of the sore tried readers of THE ETUDE. Reflect! it is only since Wagner started the ball in Germany that everybody's music not composed or inspired in Germany was ruled ont. What if a little French trifle should win you the good-will of a pupil? or suppose the coveted piece were a product of the "American provinces"?—to yield would be not infidelity.

⁂

IT is astonishing how much we can get out of books; especially books that we read easily. Yet since Calvin darkened the horizon of pleasure, how much is done for self-advancement that is much better left undone! Why read a book you do not enjoy? You are robbing yourself of the pleasure it would give you ten years hence. Why hear music that does not delight you? If you frequented concerts that gave what you secretly enjoy most, you might be building up your own genius. If this year is to be a season of genuine progress, choose for your reading what you are hungry for. If you are not hungry for anything, ride your bicycle until you are. The full soul loatheth the honeycomb. But when the day comes that you long for a book, go without lunches for a week, if necessary, but buy it, and wake up miles on your road to art next morning.

⁂

THE great point in dealing with music-teaching is to realise that desire comes first; desire to learn—that is spiritual. Then comes the getting instruction into the mind of the scholar; this is a psychologic proceeding. The development of technic is a matter of gymnastics; that is to say, a matter of physiology. Then there is the actual operation of the levers in the piano left, and that is mechanics. You would add tone? Then you add acoustics. Four great sciences divide the art and practice of music between them: psychology, physiology, mechanics, and acoustics. How many piano teachers have ever even counted them up? How many have considered that art, being the expression of the soul in terms of beauty, is five-sixths of it created in the soul itself? The other sixth is worked ont in material objects and under the laws of matter, and matter and the laws of it are the expression of the will of the Creator, and perfect art because they express the Divine Mind.

⁂

THE letters of Hans von Bülow ought to be a great comfort to teachers who are troubled about the claims of "elevated music" as against popular—which this year threatens to be rag time. Dr. Hans von Bülow—he who drilled the Meiningen Orchestra, which played all the symphonies of Beethoven by heart; Dr. von Bülow, who surrendered the happiness of his life to the advancement of the Wagnerian movement; Bülow, who edited Bach, reintroduced Scarlatti, and adored Brahms—for six whole weeks "drubbed a quadrille on airs from Martha" into the clumsy fingers of a naughty little girl thirteen years old, and, as the contest proved, sat by her an hour a day while she practiced it.

⁂

A LITTLE learning is a very misleading thing. One who has but little is sure to be soaring among ideal abstractions, and it is generally the novice who talks frequently of art for art's sake, etc. He fancies that he can serve his art goddess only by aspiring to some superior attitude in a nebulus of his own. And yet a moment's reflection will show that it is from consideration of the common everyday needs and universal experiences that our highest art springs—Tennyson's "In Memoriam,"

Millet's "Angelus," Bach's choral music. There is inspiration enongh in the common heart of our humanity, and we need not go up in a balloon to reach the best "atmosphere." Scientists tell us the purest air is to be found just twenty-five feet above the earth!

⁂

THERE will be a great many fine concerts and piano recitals this winter. De Pachmann is in New York, and so is Mme. Sembrich. Joseffy takes the field again. Paderewski appears in December. Josef Weiss, than whom no more inspired Brahms player exists, will interpret his master in New York and elsewhere. Hambonrg, a new pianist, is announced by Victor Thrane, who also manages the Russian violinist Peschkoff and Leonora Jackson. Arthur Friedheim returns to conduct an orchestra, but he will certainly play. Adele aus der Ohe and Bloomfield-Zeisler both have *tournées* planned and booked. The Kneisel Qnartet, of Boston, yearly extends its circuit, and this season a new string quartet, led by Sinnsheimer, promises to be a credit and pride to New York.

This is not half there is to hear. Let us make economies in bonnets and renounce cable-cars; let us pacify our delinquent pupils, and mortify the flesh by instructing them; let us put money in our purse and hear some of those concerts, and, hearing them, let us feed on all that is worthy and inspired in the music, and forgive what is alien to ourselves. So will we grow mightily.

And let those of us who can not gratify themselves by concert-going, at least read the best criticisms thereon, and, taking heed to them, make melody in our hearts. It may be that some angel hovering near will awake within us a strain of music purer, sweeter, more divine than mortal ears can entertain. Sometimes people grow best from within out.

Great teachers are never dnplicates of one another. In our time we have had acquaintance with most of the best-known teachers in America. There was S. B. Mills, who instilled the Leipzig touch; and there is Bernard Boekelman, the editor of "Bach in Colors," who has collected the best points of all schools; there is Dr. William Mason, well known to the readers of THE ETUDE by "Touch and Technic," and Mr. Parsons, equally reverenced by the admirers of the synthetic method; and Dndley Buck, who taught, as a composer should, from the standpoint of inspiration; and there is Richard Hoffman, who awakes in his stndents a love of mnsical culture and musicianship qnite aside from pianism, and who has greatly aided in forming the most cultivated amateur mnsical life in the metropolis. All these men are known from the Atlantic to the Pacific; each has taught pupils who revere his musicianship, and gladly trace their life's success to him. Not one resembles the other in tone, tonch, temperament, theory, or even stock of information. The world of music is wide; each has worked on his own line. To the thousands of musicians who read these lines THE ETUDE says, have courage to be yourselves—to work ont your own mnsical life in your own way. And, no matter what that way may be, so it be honestly, faithfnlly, and intelligently sought, THE ETUDE will help yon forward in it with a firm hand.

⁂

AMBITION is a good thing for the music student if he does not misuse it. If misned, it may be a very bad thing for him. This misnse is allowing it to continually dominate his thoughts to the exclusion of realization of the necessity for hard and continnous application.

For this reason one might almost advise, as has been said centuries ago, "I charge yon, fling away ambition"—that is to say, temporarily forget it, or let it not have too high a flight. To keep dreaming of the days when one shall be a full-fledged artist is a sad mistake. But with the temporary ambition, the smaller ideal, to play this passage or that correctly, to master this or that difficulty, such ambitions, though small, are helpfnl.

It is not of these legitimate ambitions that we write. It is of the dreamy, far-away vision that tends to discourage the stndent; the ambition that deals not with more or less immediate possibilities, but with visionary improbabilities. Put industry in the place of such ambition. Let work take the place of dreams. Let the thonght be not "What shall I be then," but "What am I doing now." Along this road lies success. The patient, persistent plodder, having once decided to do the best that is in him, will outrank the more brilliant but less indnstriona dreamer.

⁂

THERE are still a nnmber of days to come in which the teacher can spend some leisure honrs in the open air, and, amid the rnsh of starting new pupils and the preanre of a new season's work, he should not lose sight of the necessity of looking after his health. The rest he may have had during the anmmer months may have strengthened his physical and nervous forces, his mental vigor may have been increased by freedom from the vexations and demands of teaching, yet the hracing air of the fall season, now with us, will add greatly to the store already laid up if the teacher will get out into the city parks, the byways, and woods, and get close to nature. There is no tonic like sunshine and oxygen in liberal doses. A generous admixture drives away the "blnes" and relieves the disordered physical conditions which are often the primary causes of the "blues." When a man is in good health and spirits, he can throw off care and worry with ease. While the favorable season lasts, the teacher who anticipates a husy season should nse it to the full and store up surplus energy of body, nerve, and mind for the taxing days to come.

⁂

CONSIDER, for a moment, yonder beautiful and perfect apple-tree. See, it has a thick and lusty trunk; its hranches are many and strong; its smaller bonghs and its twigs are countless. They are hung profusely with hright green leaves, and the globes of the golden and emerald fruit are pendulous at every point. Bnt observe, through all this intricate masaand aërial structure of branch, and leaf, and fruit the air plays freely. Now it steals in like a whisper, as if it were a merry child playing at mock secrets. Again it hriskens and rnatles the leaves petnlantly; then it dies away, as if it were faint and weary. Then it arouses itself and rushes through the bosom of the tree, as if it would tear out its very heart-secret; or, perhape, maddened by the angry spirit of the thunder-bolt, it wrenches loose the weaker twigs, and lashes the honest old fruit-bearer till he groans. That tree is the soul of the musician; the air in all its moods and its modnlation is music. So does music search into every hidden nook and each innermost recess of the living soul and stir it. Bnt observe, those leaves are the lungs of the tree; they catch from the air the life-giving oxygen; they digest into nourishing snbstance the sap of the plant. So it is with onr souls in the atmosphere of tones. They are the life-givers. They are freighted with God. In music and in Him we live and move and have our being.

AGES OF ONE HUNDRED FAMOUS SINGERS.

MALES.—Agnesi 42, Babbini 62, Bartleman 52, Begnis, de, 56, Bellamy 75, Bennett 66, Bernacchi 66, Bettini 42, Bonoldi 63, Brahms, 82, Brignoli 62, Cafarelli 80, Carestini 58, Crescentini 80, Dunne 49, Farinelli 77, Formes 74, Gardoni 61, Giuglini 39, Guadagni 72, Harrison 55, Hobbs 78, Incledon 63, Kelly 64, Knyvett 77, Lablache 64, Leffler 49, Mario 73, Maas 39, Meredith 68, 30, Phillips 75, Ronconi 67, Rubenilli 76, Rubini 59, Seguin 43, Siboni 59, Standigl 54, Tamberlik 69, Tamburini 76, Templeton 84, Tichatschek 79, Velntti 80, Weiss 47, Wilson 49, Winn 60; average life, 62 years.

FEMALES.—Aguari 40, Banti 47, Barbieri, Nini, 90, Bates 66, Begnis, de, 53, Billington 53, Bishop 74, Bosio 29, Cabel 58, Caradori, Allen, 65, Catalani 70, Cole 38, Cazzoni 70, Danzi 32, Dnprez 43, Gabrielli 66, Gassier 45, Grisi 57, Hasse 83, Hayes 36, Knyvett 86, Lange 70, Lind 67, Linley 38, Malibran 28, Mara 84, Milder 53, Mrnska 53, Nantier Didee 36, Parepa Rosa 38, Pasta 67, Paton Wood 62, Patti, C., 49, Paul Howard 49, Persiani 55, Pisaroni 79, Robinson 52, Rndersdorff 60, 56, Sontag 48, Stephens 91, Storace 51, Titjens 46, Todi life, 57 years.

ON PROGRAM PRINTING.

BY W. F. GATES.

A WORD might not he out of place concerning the "get np" of concert programs. Frequently good programs are given of which the printed representation fails of the desired effect, because of poorly chosen type, bad spelling, poor paper, the omission of necessary details as to place, honr, etc., or the presence of extraneons advertising matter.

On the first page or at the head of the program, if there be hnt one page, should be stated in full the following items: Name of city, hall, manager or auspices, day of the week and month, the hour and the year.

It is very important that the concert-giver read the proof of his program, and see that the errors he marks are corrected. The printer is not acquainted with musical terms and names, so if your program containserrors, hlame only yourself. A concert program should be neat and tasty, and free from errors.

Another matter in the printing of a program that gives a had impression is the insertion of advertising matter of non-musical matters.

Of course, this is not done by teachers of good taste or by teachers of any standing, hut it might be well to warn young teachers that they can not afford to make a few dollars by selling space on their programs, as it has a look of cupidity and financial stress, and shows a lack of artistic spirit that adds nothing to their prestige. A musician of any standing can not afford to have his name appear on any such program.

I have seen this matter carried to the extreme of inserting advertisements between the musical nnmbers on the program. That teeth may be painlessly extracted is a very valnable piece of information, but one does not care to have it thrust under their eyes in connection with a Chopin nocturne. A baby carriage is said to be a necesesary adjunct to a well-regulated family at times, but one does not need to have it hronght to their attention in connection with a Beethoven sonata.

UNPROFESSIONAL ADVERTISING.

BY CORA D. ROHLAND.

I WOULD like to call the attention of THE ETUDE and its readers to the manners and methods of advertising pursued by too many of our teachers and soloists—the trnly great as well as the truly little. Some people are so absorbed in a crusade against "foreign domination in musical matters in America" that they forget there are many home-grown evils flourishing in our midst. Our commercialized soil is very congenial to their growth.

Among these evils, I consider this one of advertisement one of the most *menacing* to our art development. I would like to know how musicians generally rate their art. Is music teaching a trade or a profession? If the latter, what code of ethics should rnle it as to advertising?

I am in receipt daily of circulars from teachers and soloists containing advertising matter abont themselves that would debar them from practice did it come from members of other learned professions.

In our music journals appear often cards of eminent teachers and artists containing data about themselves and their methods that would hrand them as *quacks* were they M.D.'s instead of musicians.

It seems to me it is high time that the State and national organizations among musicians take this matter in hand. Art is being exploited on every side in an unprofessional way. It is being vulgarized and commercialized in America. We will never make onrselves a musical nation by snch means. We will never advance beyond a *baroque* or *Zöpf* era.

I wish some of the eminent teachers and soloists would express, in your columns, their ideas upon this subject: How far can a musician advertise himself and be consistent with the dignity of his art as a profession?

I myself think at the *utmost* nothing more than his card, stating his address and branch of work in music, should be permissihle.

DUMB PIANOS.

BY WARD STEVENS.

THE giving of testimoniala to second-rate piano houses, to the inventors of dumh pianos, and of hooks on "Method," has become anch a bnsiness as to be injurious to the conscientious student and to art. This thing is carried to such an extent that I often wonder how men of reputation, who apparently indorse every new thing that comes out, can have any respect for themselves; they certainly can't have for the public. There is one thing pertaining to the study of music, viewed purely from the technical standpoint, that has received its share of indorsement from a few well-known artists and from a large number of second-rate teachers whose word counts for little with the serious artist, and that is the "dumh piano." After a few years of careful observation, I believe the practicing on a dumh piano, or silent keyboard, if you like, to be not only a great waste of time, hut a positive detriment to the pianist.

Somebody has said Schumann was crazy when he said, "You can not learn to speak from the dumb"; nevertheless, I believe he knew what he was talking abont when he said that. I have never yet heard either man or woman play who has devoted much time to the practicing on a dumb keyboard, whose playing was interesting, and whose technic had not lost its elasticity, and tonch become hard.

Some time ago, when de Pachmann was playing his Chopin recitals in this country, a firm manufacturing dumb pianos got him interested in their inventions, and as I was with him much of the time, I got the brunt of his enthusiasm on this hit of technical apparatus. Never did a man possess a more heautiful and elastic touch than did de Pachmann, hut it was not long after his use of this dumb keyboard that not only I, but many of his friends, noticed that there was a new and disagreeable element in his touch—hardness. It had lost its sensuousness and its elasticity. It is to be hoped that he has abandoned the use of the thing forever.

To one of his pupils Mr. Joseffy said: "Do not practice any repertory work on a dumh piano, which should *only* be used *to save the head* in the practicing of technical exercises. You will notice that Mr. Joseffy apparently does not advise his pupils to use the dumb piano as a means of *acquiring technic*, but merely to save the head.

Again, I believe the practicing on a dumh piano to be a strain on the nervous system. I mean, of course, to those who are emotional and who have music in their blood. To such people the mere sound of the piano, no matter how uninteresting the exercise from a musical standpoint, is necessary company and the strain on the nervous system not so great as it would be if the sound was absent.

There is a class of people who could well afford to waste their time practicing on a dumh piano. I refer to the unmusical, unemotional, and cold-blooded performer. Neither do I expect these people to understand or in any way appreciate my remarks. They look at piano playing as they would a game of hilliards. Should you happen to be in a place for a few days where you would not be allowed to use a piano, owing to sickness or a natural dislike in the house for the instrument, then the silent keyboard might be used to advantage, for a pianist must keep his fingers moving, but I contend that the continued use of it is positively injurious.

The quickest and only way to become a pianist is to study the piano, not a dumh keyboard. You must sit before your piano for so many hours every day, and practice on IT, hear the effect you make (the sound of the piano can be heard just as easily and tells the story quite as accurately as the stupid noise of the keyboard apparatus) acquire not only strength in your fingers, but elasticity.

Again, the dumh piano has no pedal, and the pedal, apropos of repertory work, is very essential in daily practice; this is one of the things in which I agree with Leschetizky, the Vienna crank. I have heard dumb-piano cranks say that silent keyboard practice helps memorizing and that students are not accurate enough in their playing, and that the dumb keyboard will remedy this fault. All bosh—every bit of it! Just as though it was the piano's fault. It's neither the piano that speaks nor the dumb piano; it's the student. Is Joseffy's playing accurate and is his memory good? Is Rosenthal's? Is de Pachmann's? Is Saner's? Is Hoffmann's (Josef)? Is Paderewski's? Was Tausig's? Was von Bülow's?

It's all a lot of rot—this causing a pupil to feel, nowadays he must go through all kinds of contortions, a thousand and one different methods, and work at anything but the piano itself if he wants to become a pianist.

I feel disgnsted with many of my countrymen and those in the musical profession when I read all of the rubbish that is printed nowadays apropos of art and piano playing, and realize that the almighty dollar is responsible for so many dishonest and ignorant personal and public indorsements of many things that can only mislead the ambitious student and cause them so much regret in later years.

The only equivalent I can think of for the benefit of those who advocate general practice on a dumh piano is the voice teacher who advises his pupil to practice *tone production* or the scale without making any sonnd—that is, just to formulate each tone and, instead of singing it, to blow out a little hreath, and if the amonnt of breath makes a large enongh impression on his looking-glass, or is emitted through the two front teeth instead of the two remaining on the right side, he will know that the tone has been accurately formed. A truce to all of this dumb nonsense; let us have serions art, a serious study of the piano, and serions men in the profession.

ABOUT TUNING.

BY ROBERT BRAINE.

THE teacher should make it a point that all his pupils have their pianos properly tuned at least twice a year (four times would be better where it can be afforded), and also to urge his pupils, or their parents or guardians, to provide an instrument with proper tone and action. There is nothing in which families, and often musical families at that, are more remiss than keeping the piano in tune, or in having necessary repairs made. They will put it off week after week, and in some cases year after year, evidently with the idea that anything will do to practice on.

Never was there a greater mistake! I claim that it causes the greatest injnry to the musical hearing and to the musical nature of a young musician to practice week after week on an instrument in which all the intervals are hopelessly false. How can any true sense of intonation be acquired by a pupil under such circumstances. Persistent practice on a badly tuned piano must inevitably vitiate the musical hearing.

The teacher should make it a point to visit the residence of each pupil at least twice a year in order to satisfy himself that the latter's instrument is in proper condition. The teacher who has his pupils come to his stndio or residence and who never sees the instruments on which they do their practicing, can have no idea of what a truly awful state of affairs the visits he ought to make would disclose. On such visits I have discovered, in my own experience, pianos which have not been tuned for four years, pianos which have never been tuned since they left the dealers, pianos in such a horrible state of tune that it was impossible to tell by the ear whether one was striking the wrong or right notes in a chord, pianos with strings broken, keys which would not strike, or which struck half the time, pianos with pedals broken or out of order, pianos with an action so weak that a strong puff of air would depress the keys, or so heavy that half an hour's practice completely lamed the pupil—in short, instruments in such order that most of the pupil's practice was a pure waste of time.

In my opinion it is part of the business of the teacher to look after and correct these evils, for it is manifestly impossible for the pupil to do proper work on such instruments.

People do not understand the importance of keeping instruments in order, and therefore the piano is the last thing to be looked after about the house. If the teacher will look after it, however, and insist on proper tuning and repairs being made it will have great influence.

It is to the great interest of the teacher also to have the pupil's piano in proper condition at all times, not only from the fact that a pupil will make much more rapid progress on a good instrument, but also from the fact that his playing will sound so much better that the teacher will get much more credit from those who hear the pupil play.

After all, the teacher is judged by the effect of the music which the pupil makes in the home, and which is listened to by his relatives, friends, and neighbors. If the music is good, the teacher is benefitted, and if bad, he is injured. People who know little about music judge of the effect as a whole; they know whether it pleases them or not. They do not know how to make allowances for a piano being horribly ont of tune, with two or three strings broken, the pedals ont of order, and the hammers worn through, causing the tone to sound like that produced by hammering on broken bottles with a clothes-pin. They know that the music does not please them, that something is wrong, and they blame the teacher in many instances. In one way they are right in blaming the teacher, for he should look after his interests better than to allow his pupil to play on such an instrument.

Of course, there are instances of pupils who are so poor that they are obliged to guard every penny closely in order to study music at all. In such cases such a pupil would be much better off if he missed a few lessons and used the money so saved in keeping his piano in tnne.

Now a word as to pitch. The pitch now practically of nniversal adoption in the musical world is known as "international pitch," or "low pitch," as opposed to "high pitch," popularly known as "concert pitch." "International pitch" is the pitch decided on by a congress of musicians of all nations which met in Europe for the pnrpose a few years ago. This "low pitch" has gradnally made its way through the musical world until now it is in practically universal nse by the greatest orchestras, musical societies, and instrument manufacturers of the world. All the American piano manufacturers now send almost all their pianos ont at "international pitch," and if one is wanted at "high pitch," it must be especially tnned. The newer church organs are also being made at "international pitch," and some of the older organs, notably that in the Cincinnati Music Hall, one of the largest organs in the world, have been adapted to "international pitch." In the case of the Cincinnati organ the change cost many thousands of dollars and was made in order that the organ could be used in the Cincinnati festivals with the Theodore Thomas Orchestra which used "low pitch."

"International pitch" is in practically universal nse in the metropolitan cities of this country, but many of the bands and orchestras in our smaller cities and practically all of the older pipe-organs throughout the country are still at "high pitch."

As there will soon be but one pitch in this country, it is of great importance that the piano student should have his piano tuned to this pitch, so as to cultivate his sense of "absolute" pitch and so that he will recognize a note by its pitch whenever he hears it.

The pupil should have an "international pitch" tuning-fork, and when his piano is tuned he should insist that it be tuned to the fork. If nothing is said to the tuner about the pitch, that gentleman, in his anxiety to earn his fee as quickly as possible, will, as a rule, make as slight changes as possible, without giving the slightest attention to the pitch of the piano

The great importance of this matter will be readily seen if we recollect that a composition composed at international pitch will, if played on a high-pitch instrument, really be changed in key a half tone. Thus a snnata in A which Beethoven wrote at international pitch would, if played on a piano at high pitch, really be performed in the key of B-flat.

When the piano is tuned to the proper pitch, all the music which the pupil plays becomes impressed on his ear at the exact pitch at which it was intended to be played, and at which it is played on the leading concert platforms of the world.

This matter of always having the piano tuned to the

same pitch is badly neglected in the case of pianos in our homes and drawing-rooms, and it is rare except in the case of the pianos of musicians and advanced musical students to hear any two tuned to the same pitch.

If the piano is always kept at the same pitch it will keep in tune much longer also than if frequently changed. Another thing which should be avoided is changing a piano from low to high pitch (about half a tone) where it is necessary to have it at high pitch in order to accommodate performers of wind instruments, who have high pitch instruments and who are to play with the piano. If it is necessary to use high pitch for a special occasion it would be found much better and cheaper to obtain a high pitch piano from the music dealers than to have a low pitch piano elevated half a tone, as it would require three or four successive tunings to get the instrument to stand in proper tune after so violent a change.

As to pianos, the teacher should urge his pupils to get as good instruments as possible. The action is of great importance. The advance of many a promising pupil has been almost hopelessly handicapped by having a piano with an action which is too light or too heavy. In the case of either extremes it is practically impossible for the pupil to work up a really good technic. How is it possible for the pupil to develop the requisite firmness in his fingers, if he plays on an old pre-Adamite piano with keys that a breath will depress, or to develop lightness, pearling scales and velvety pianissimos if he is tortured with a clumsy, badly made piano, with keys which will hardly respond to blows from a tack-hammer?

In these days of cheap pianos, there is no necessity for the student playing on an old out-of-date rubbishy piano. He had better try and save money some other way and get a really good instrument. The time has gone by in the United States when only two or three piano manufacturers could make good pianos. Piano making has become like bicycle making. We now have hundreds of fairly good makes of pianos.

In conclusion, I can but reiterate my belief that if teachers would give more attention to the instruments of their pupils they would get vastly better results.

HOW LESCHETIZKY TEACHES MEMORIZING.

BY C. N. SMITH.

THE various points of the Leschetizky system of piano playing have often been dwelt upon. Many of them—the loose wrist, for instance, the raised knuckles, the oblique position of the hands in playing scales to allow the shorter fingers all the power possible—have long been taught in this country. His admirable system of memorizing, however, has not been widely known. It must be remembered that Leschetizky's pupils are in no sense ordinary piano students: they are all there to fit themselves for a career. The most important qualification for a successful artist is a good and well-stored memory. Technic is a mere matter of patience and perseverance, but a man's memory is his very self. Leschetizky and his under-teachers strive to make that a thoroughly musical self. To this end not only is every piece of music learned by heart, it is mastered, made a part of the student's consciousness. The work begins with the first reading. The harmonies are analyzed, every true chord noted, and passing notes placed. In cases where the composition is polyphonic the voices are followed out. Then the music is learned, measure by measure, by number. Then each phrase is put together, the last bar played, then the last two, then the last three, until each phrase has been built up. The pupil is expected to be able to play any measure by number. It is only when a composition has been so learned that he is considered capable of translating the sentiment and thought the author has intended to express. The advantages of this method of memorizing are twofold: not only does the student master his music, he also gives his mental faculties a training which can not but quicken his powers of apprehension. The music student is peculiarly hampered, as far as mental training goes, by the long hours of tiresome practicing of necessary technic, during which imagination is not excited nor reflection induced. The Leschetizky method of memorizing demands the most thorough attention and concentration, and can not fail to do for the mental faculties what the Czerny études do for the fingers.

A LITTLE KNOWLEDGE.

W. J. BALTZELL.

"I STUDIED the piano some myself when I was a girl, and I think I know something about music." Such was the remark a mother made to a teacher. Her attitude was a mistaken one. The teacher wanted her support and interest in order to secure better work from the daughter. The mother, instead of joining hands with the teacher, wanted to dictate the course of instruction, and to prescribe certain pieces. Naturally the teacher resented such interference, and a clash ensued with ill results to the pupil.

A little knowledge is a dangerous thing sometimes, and this is particularly true when parents interfere with the teacher's prerogatives. Much better is it to find out in what way the teacher can be helped than to make a pretext of study, grown gray and old and rusty from disuse, to interfere with a child's teacher and his rights.

THE FIRST STEP IN THE INSTRUCTION OF YOUNG CHILDREN.

I.

A VERY long experience in piano-teaching has led the writer to the certainty that the first steps in successful musical education should be taken at home, when five or six years of age. The beginning should be made with the intervals of the scale, which should be learned one at a time, so as to be recognized and reproduced vocally at will.

The first interval to give should be the fifth, do-sol; and as it is best to lead the little singer in silence, the usual hand signs—do, the closed fist, and sol, the open extended hand—are most convenient for the purpose.

The pair of notes taken in all the scales indifferently can be taught in one lesson. The next interval to undertake is mi, the third of the scale. The hand sign for this is the hand held out horizontally, back up. It will require, perhaps, two lessons to clear up the tonal relationship of do, mi, and sol, so as to sound them, and recognize them when sounded. This is much assisted by showing the little pupil the peculiar emotional quality of each of these elements of the scale. Do is the tone in equilibrium, the strong tone; mi is the calm, neutral, colorless tone; sol is the energetic moving tone; sol is masculine, do is feminine; sol is verbal, do objective; mi is ineffective. In her first attempts the little pupil will always rise past mi to sol, or descend past it to do, and the explanation of the meekness of mi is a help to her in remembering it. She ultimately succeeds in doing so as a matter of perception of her physical sensations helped by mental association with the tone characteristics and with the hand signs. When these three intervals are learned, extend the range to high do (hold the fist high to identify it), high mi (the horizontal hand raised), and low sol (the open hand lowered). Make the child identify the notes when you sing them and when you strike them on the piano. Finally, let her drum them out on the piano with one finger—c, e, g, or g, b, d, or f, a, c. This will occupy fully a month, but the reward is immeasurable.

COMPOSITIONS usually partake of some special character, melodic, polyphonic, harmonic, rhythmic, etc., or a combination of several elements may be present. A different style of technic is demanded for each of these different styles of composition, and the teacher's duty is to see that his pupils learn to recognize the differences and how to meet the varying demands.

Then, too, it is not well for pupils to be allowed to devote the major portion of their time to one style of playing in which they may incline to excel, but need drill in all styles so that a better-rounded musicianship may result.

TO A PIANO.

What harmonies unplayed
My soul longs to express!
Yet, hampered by my technic,
I dare not even digress
For a moment from the study
Of my arpeggios and my trill—
Then the're turns and runs and double thirds
That flirt with me until
I know I am a captive.
And thou, elusive maid,
Hast so dazzled and bewitched me
That now I am afraid,
After all of my devotion
To thy ivory-tinted face,
My fingers still will falter,
My tones still lack in grace,
And thou wilt then renounce me—
Ah, siren! without heart—
My music yet unspoken.
Then thou and I will part,
Until perhaps in eternity
It may be I can trace
Just a smile upon thy countenance,
Just a look upon thy face,
That shall tell me I have won thee,
That my music can now be heard,
With the better and added sweetness
Of hope long, long deferred.

MABEL S. HIMOE.

MECHANICAL MUSIC.

THE advent of all the various kinds of automatic organs and pianos with which we are now being flooded has aroused the feelings of many who have long been satisfied with the old systems of playing with the hands and feet. A writer in the "Boston Journal" thus gives expression to his sentiments on the subject:

"It is well known that ancient congregations of rigid views objected to the use of the organ in church worship. Architects, as Christopher Wren, disliked to arrange their plans for the benefit of 'a box of whistles.' The conservative saw in the grand instrument a device of the evil one. But the organ triumphed over fiddle, clarinet and double-bass, and choirs either resigned, as in Hardy's 'Under the Greenwood Tree,' or accommodated themselves to the new conditions.

"The introduction of an electric organ may well provoke discussion. Such a machine will do away with the organist, and may be a money saving investment, but, on the other hand, there is the total depravity of inanimate things. There must always be a feeling of uncertainty as to what will come out from this organ, after the announcement of the hymn. It is possible, for instance, that the cylinders were mixed in the factory, and secular tunes thus alternate with profane ditties. Imagine the feelings of a congregation hearing 'Papa Won't Buy Me a Bow wow,' when the hymn is 'Blest be the Tie.' Or let it be taken for granted that the machine is sober-minded and in sympathy with the denomination of the church, yet a cog may slip and the tune play sevens when long-meter is required. There must always be momentary hesitation, and the relief of certainty ill atones for the anxiety of the moment.

"If such instruments come into common use the occupation of the organist will follow that of Othello. The years of preparation, the brilliant fancy, the sweet spirit of the individual will all be as naught. Organ concerts are now out of date, pupils will turn their attention to other instruments, and what, pray, will be the future of the organist? There will be another triumph of machinery, and the idea of diversified labor will not be a Gileadian balm to him that is without occupation. There is no time to lose. Organists should band themselves together, offer resolutions, petition the authorities, for, if these machines once win popular favor, organ-playing will be a lost art.

"Think of the evils that will follow. The electric piano will drive Paderewski from the stage; the orchestrion will take the place of the orchestra, and Paur will hasten back to Leipzig. There will be a new world of music in which the circus calliope will have an honorable position, and the phonograph will sing heroic or tender operatic rôles."

Judging from the advertisements of manufacturers and dealers, there must be a steady demand for automatic instruments of the better type, such as self-playing pianos, the Æolian, and orchestrione.

Letters to Pupils
J. S. Van Cleve

To B. P. M.—You say that you have by natural endowment the knack of playing readily at sight, and that by this gift you are able to earn the money which pays your piano tuition, as an employee of a music-store; yet your teacher, an artist of a high rank, constantly calls you down for dropped notes and various slips, and you wish to know if your readiness at reading music and your daily occupation has anything to do with it.

Yes, I am decidedly of the opinion that in the coveted talent for reading at sight there lurks a snare. Your question touches a secret door in the wall, which, opening, lets us out into a large subject. Among musicians there are two types of mind—the one clear, methodical, slow, tortoise like; the other, vague, slipshod, nimble, hare-like. These qualities are not to be applied too closely to the great composers, though we might find wide diversities of speed in their work; but the case of students and performers will be found to illustrate the qualities here enumerated with no small degree of appositeness. The two types, frequently in their extremes, and always in their gradations of modification, are known to every teacher. Here stands pupil A; he has sound bodily health, good-sized frame, big, round muscles, and a cool temperament, yet he possesses a genuine love for music, and a deep, penetrating mind, which goes like an auger gradually, evenly, steadily, resistlessly down, down through the very marrow and meaning of the art; at any rate so far as it relates to mathematics and mechanics. It will not do to despise him, for he is a man akin to Bach and Brahms. Emotion is in him a latent heat.

Such a student is capable of those terrific extremes of practice, of which we all read, and which, at least once in our lives, we all try to emulate. As typical representatives among great executants I will name Barth and Rosenthal. At the other extreme stands a young American girl. She is slight and tall, of a decided blood type, her voice is away up the gammut, and either fluty or pinched, and she always talks at or about 300 words to the minute, and is forever in a gale, as we say, and the very first sunbeam of a dawning emotion sets her into an ecstatic quiver. Her mind, like her body, is ethereal and agile. She thinks like a fringe of heat-lightning around the verge of the summer evening sky. She can not endure great continuities of work, yet she can dart like a kingfisher upon the idea which she wishes to seize, and with unerring aim can grasp the essential thing. Between these two contrasted figures,—which I have purposely made extremes,—there are many, many various degrees and combinations of talent. Readiness of reading arises from a certain alertness of mental action, and is entirely constitutional. Among the great artists, Liszt and Mendelssohn were famous sight-readers, although it is recorded of Mendelssohn's playing, even by one of his adoring admirers, that he caught only the main outlines of the composition. The stories told of Tausig and Paderewski, if only half true, certainly show that there is use in patience and detail-labor. In my own acquaintance with artists of various magnitudes, I have often observed a wide diversity. Two of the very best musicians whom I have known were conspicuous for their stumbling and well-nigh intolerable reading; and, on the other hand, I am well acquainted with two others, one of whom played the largest amount of music in public that I ever knew or heard of, while the other is a most excellent, all-round musician, now rapidly rising into fame as a composer. Each of these gifted men, in strict truth, play the piano wretchedly; that is, if we mean by piano-playing a clear, exquisite, and sensitively refined realization of the composer's dream-image. In absolute strictness of judgment, we should demand of those who play music to us that they cause in our ears a physical phenomenon so pure and charming that we shall not need to piece out the idea with our own imagination, but shall be ravished into a third heaven of art delight without any effort of our own. The inability to catch at a glance the main outline of a musical idea precludes the minute realization of each particular beauty, just as the glance of the eye from a window upon a flying railway-car can not take in the minutiæ of the landscape. Sight-reading has its place in the economy of musical functions, and is greatly to be prized for its uses, but it is rather a useful than a beautiful thing, and unless it be offset with corrective study, it engenders bad musical diseases. The mental habit of snatching without reflection the bulk of the concept hidden among the notes, like a hippopotamus among the reeds and shallows of the Nile, produces a mental callousness to flaws bad, bad, bad in the extreme. This lack of sensitiveness, this hearing with the ear of the mind rather than the body, relates, first, to notes dropped; second, to notes false-read, whereby erroneous harmony is created; third, to notes drowned in a swirl of meaningless pedal; and, fourth, to notes phrased according to, certainly not Hoyle—or any other regulator of things—but according to the Lord of Misrule.

Finish is one of the most enduring charms of all art, and certainly not the least of music. Whether you are to make much or little of your talent for reading at sight depends upon what you wish to do. If you desire to be a wide scholar in music of all kinds, or to shine especially in the inner circle of chamber musicians, and in the esteem of the profession, you will do well to keep up your reading and improve it to the highest possible point; but this ready reading, which is a *sine qua non* for the orchestra player, is of comparatively little import to the pianist, unless, perhaps, he is a musician first and a pianist second. But if you wish to play with acceptability and distinction in the concert hall, you must counteract the bias of your sight-reading with large amounts of patient, minute, technical study; and, more particularly, you should build up a small but very choice repertory of compositions which are extremely dear to you, that the warmth of an intimate love may be aroused. It is necessary that your calm, indifferent relish of notes as such, which is needed in the routine of playing at sight, be uprooted by a whirlwind of that elemental passion which alone makes a performance thrilling to the listener. In closing my advice to you I will add that you may well be glad of your talent, and be aware of it. Use it thankfully, in its legitimate place, in acquainting your mind with musical literature, but cultivate a repertory of beloved pieces, learned with scrupulous accuracy, memorized thoroughly, retained eternally, and played passionately.

To L. Z.—So you are twenty-one years old; are placed in an unmusical atmosphere; must earn your living, and consequently command but limited time for practice; and yet love music so well that you perforce must study it. Well, your case is not either so exceptionally sad or so utterly hopeless as you seem to think. Now, first of all, that matter of the musical atmosphere must be touched. Yes; in many cities of our beloved, big, fat, rich, expanding Republic there is an atmosphere of real art love; but it is, alas, not quite so pervasive or so potent as you fondly imagine. I met recently in my reading a remark of a Mr. Bird, who, though an American by birth, lives by choice in Europe, to the effect that in America the musical atmosphere is sadly lacking. You see, he, living in Berlin, where there are four music-halls going all the time, and where the professional critics feel like assassinating any new pianist; where the classic symphonies are the commonplaces of the *Bier-garten*, must have a very different notion as to what makes a musical atmosphere from that of people in Chicago or Cincinnati or even New York and Boston. Bach, the great apostle of modern art, lived in an atmosphere which, to him at least, was excessively unmusical; for folk shook their heads over his complex music, and Germany, musical Germany, allowed his greatest work, the "Passion according to St. Matthew," to slumber silently in the dust of the library a whole century before it reached its second hearing. Absence of a musical atmosphere is a lack, and a great lack, but it need not involve artistic death. At worst, you only suffer from malaria, and for this malaria there is a specific, a good quinin—viz., an enthusiasm for instructing others with music; a wish to bring every soul into sympathy. Such latent sympathy there is often-times when and where we think it least, and the thing for you to do is to tune your own soul up to the very highest concert-pitch of art-enthusiasm, and seek persistently and eagerly, at all times and in all places, to win others to some degree of your love. The very fact that they see you love good music so much, and you say certain things are good, will have an effect, and a much stronger effect than you think.

From Bach on his patriarchal throne as composer to Liszt ramming the Beethoven sonatas down the unwilling throats of European audiences, and so creating the Beethoven fame in the piano playing world, and from that eminence passing down to the depths, the relation of the real, live musician toward the dull, inert lump of uninitiated humanity, is the same. I once heard that glorious virtuoso pianist, Leopold Godowski, play before an association of Illinois music-teachers, not the set of the "Kreisleriana," by Schumann, as announced, but the B-minor sonata of Liszt. He delivered it with electric effect, and dazzled every one. Afterward, however, I asked him why he did not do the "Kreisleriana," and he answered that it is too intimate music for such a public, meaning thereby that there was too much deep, subtle feeling in it for a mixed assembly, of many degrees of culture, such as he saw before him. Now, you must imitate all these great examples. Study the very best for yourself, and work persistently as a propagandist to inculcate your feeling into the receptive minds which you may find; then have a repertory of lighter pieces, not too trashy, which you may use to entertain your friends when they are not willing to take music seriously, but want it for an agreeable pastime. There is an extensive literature of pleasing, not trashy, yet not deep, music to be drawn upon. As instances I will cite "The Whispering Winds," by Wollenhaupt, and "The Last Smile," by the same writer; "The Rustic Dance," by William Mason; "The Spinning-Wheel," by Littolf; "The Song of the Shepherd," by Golas, and the compositions of Gottschalk. These, smoothly delivered, are sure to please, and yet you need not blush with the last notes and hang your abashed head and get ready to do penance before the Muses.

You must not expect your friends whose tastes are yet crude in music to take kindly to cradle-songs and dreamy, involved pieces. This usually presupposes a degree of advancement in taste. No, give them something with a good, strong, interesting rhythm. However, you must not go as far as the Liszt Rhapsodies, for a mangled rhapsody is not good food for the musical soul. The bleeding, torn body of an abused rhapsody may do well as provender upon which to gorge the wild beast of vanity, but music abhors bloody fragments.

As for your not being able to gain high speed, that will be a matter of some labor and of much patience, as you are now twenty-one years old. There is hope, however. Your discouragement is due, probably, to the fact that you essay to play music which is made of technical materials not yet mastered by you. This is always a snare. The attempt to develop technic and music at the same time is certain to result in complete confusion and satiety. Long, long before you have conquered your technic will the music has become an old story, and its divine accents have lost their spirit-message.

Take up the scale and chord forms as they may be found in any good manual, and practice them steadily and regularly until you get from one note per second to two, then to three, then four, five, six, seven, eight, and at last, if possible, nine—that will give you speed enough for all practical purposes. The Mason "Touch and Technic" is an admirable system of keyboard gymnastics, and can not fail to help you; but its more recondite ideas can scarcely be thoroughly comprehended, I fear, without the verbal elucidations and the inspection of a watchful teacher. Finally, let nothing quench the spark of music-love in you, and the time of wider expansion and the joy of wider influence will not fail you.

To C. F. R.—The little matter of musical spelling which you speak of as puzzling is one of those things which arouse my wrath,—not against you, the sufferer, but against the whole system of musical printing. Our musical typography is as thickly sown with solecisms and absurdities as an ill-tilled field with cockles and

bardocks. The subject is too large for me to enter into it now; and certainly if there is need of any kind of musical congress, it is one to settle this vexed question. The way the measure you cite is printed is simply wrong, and it is a shame that you and your teacher should have to waste valuable time in correcting the stupidities of a mechanic—the note sticker, as they call him in German.

To C. R. F.—You ask what use I make of the music of Mozart in teaching the piano; you say that one German professor of advanced years in your city sticks to Haydn and Mozart, rather shaking his head at the new things of Tschaikowsky, Grieg, Sgambati, MacDowell, and the rest, while the latest arrived exponent of the new pianism ridicules those antiquated composers, Haydn and Mozart, as altogether out of date and useless.

The question which you spring upon me is a very significant one, and is, perhaps, especially timely just now in view of the wave of Mozart revival in Europe. As for my position, it is a sane one, or at least I think it so, or else I would not occupy it. Like that amiable character in the "Mikado" who thought that "I am right, and you are right, and all are right," I am inclined to agree with both factions. The middle ground is the safest here, as in many other concerns of life. The other day I chanced to be present in the office of W. S. B. Mathews in Chicago, while a young pianist named Gunn a pupil of Teichmueller, was playing. After some bright talk, Mr. Mathews said, "We do n't do business on the Mozart sonatas." This was characteristic of the eminent educator, who, as is well known, is as ardent a partizan of Robert Schumann as is Perry or Finck of Frederic Chopin. Now, this remark set me thinking, and it struck me that the very best piano culture is not prejudiced by any partizanship whatsoever. We must study the instrument in all its aspects and should build ourselves out of blocks and precious fragments from every quarry. It will not do to rule out the lesser masters because we recognize the very great ones. Because you perceive the wonderful value of the fugues and dances of J. S. Bach, it by no means follows that you are excusable for being called callous to the charming sonatas and concertos of Mozart.

I am decidedly of the opinion that there is a place for the piano music of the marvelous Mozart, not so large, by any means, as that of J. S. Bach, but not one whit less unique or essential to the roundness and finish of art.

I think that the dictum of Anton Rubinstein upon Mozart,—viz, that he, Rubinstein, did not think Mozart a composer of the first rank, was unfortunate, for the views of a man great in one or two directions often carry an undue weight in other regions. It is a conspicuous fact that composers have often been but indifferent critics. Then, again, to employ an excellent Americanism, this confession of Rubinstein was a give-away upon himself. The great pianist would have been far greater as a composer had he but possessed a tithe of the crystal-clear sense of musical structure and pure unmixed beauty which was in Mozart. As the Scotch critic Jeffrey said, that he would test the real poetic nature of any reader by his ability to relish the poetry of Keats, so I will say that I think the genuine native musical nature of any one may be tested by the amount of susceptibility which he may possess toward the naïve, enchanting compositions of Mozart.

Yes, of course, these little innocent ambling figures of single eighth notes upon the tonic triad and the dominant seventh in dilations of the hand which do not extend beyond the fifth or the sixth, are not much alongside of the webbed harmonies of Chopin, which include two octaves as a usual thing in their survey, but they are also musical; they are also necessary.

Then, just think of the wondrous melodies of Mozart,—who could extract from the common primary chords what he did? To test real love of music it is necessary to ascertain whether time, harmony, and rhythm can charm one without passion or symbolic added meanings.

It is curious that the greatest pianists in their maturity turn to Mozart. Back, back again to the sweet delights of innocent childhood; back to the pure, tender arch compositions of Mozart, the most spontaneous of all the mighty brotherhood of composers. This was what von Bülow did in his last days, and I myself heard him give some exquisite displays of skill, by way of Mozart interpretation, at the Odeon in Cincinnati, when he last visited our country. And, moreover, Rubinstein himself, in the full glory of his matchless art, played Mozart, and in the season of 1872–1873 I heard him do the lovely rondo in A-minor as I have never heard it since, and never expect to hear it again in this world. There was a round, yet pure, warm, yet tender, lively, yet gentle, firm, yet sweet, quality in the playing which absolutely realized and embodied the music, and with that memory in my mind, I read, not without a shock of surprise, those disparaging words which occur in his autobiography. One of the most delightful and most enduring of my musical memories, reaching now backward over a quarter of a century, is this wonderful delivery of that Mozart rondo by Anton Rubinstein. Such works as the rondo in A-minor, the sonata in A-major, with the Turkish march, the grand fantasie and sonata in C-minor, should be familiar to all educated pianists and can never be dropped from the curriculum of any student without loss. Neither are they (these Mozart pieces) always so trivially easy. There is among the seven short movements of which the fantasie in C-minor consists one brisk allegro, made of thirty-second notes in figuration which will, if done up to time, with absolute articulation and with refined nuances, tax the abilities of a virtuoso. No, by no means cast away Mozart. You need not, in the vast array of composers crowding upon your attention, at least a hundred, perhaps more, give him a very large place; not so large as J. S. Bach, Beethoven, Chopin, Schumann, or perhaps Liszt. But a place of the most genuine and indestructible character is that of Mozart, the naïve, the charming, the inimitable.

HONESTY IN ADVERTISING.

BY HENRY L. LAHEE.

To every young teacher endeavoring to establish himself in his profession the question of how to advertise will doubtless appear to be a difficult one to solve. To advertise in such a manner as to keep within the bounds of good taste, to attract the public and tell the truth all at once will puzzle the brains of many an inexperienced person.

It is very much easier to advise in a negative manner and say what should not be done, than it is to offer a plan, because originality is one of the prime factors in successful advertising.

The day has gone by when to advertise a hundred and fifty hours of musical instruction for $15 will draw pupils. This is an age of "methods." Each teacher seeks to surpass his rival in advertising some special method, which, at first sight, discredits all that has ever been done before. While there is no doubt much to be said in favor of method and no teacher is likely to succeed who is unmethodical, yet the advertisements used by many are of such a flimsy nature that they would hardly carry conviction even to the mind of a French general.

We are also sometimes staggered if we watch the methods used for advertising the great stars who each season tour the country, at the rapidity with which their great reputation is overshadowed. It is not long since Paderewski was supposed to reign supreme at the pianoforte keyboard, but a year or two later came Rosenthal, who could exert several hundred pounds more pressure per hour than Paderewski. Then came Sauer, "the greatest pianist of Europe." We are placed in the position of the very susceptible young man in the play who was in love with three different ladies, but excused himself on the ground that he only thought of them one at a time.

But the methods of advertising the great star have only an indirect bearing on the subject. They simply illustrate that cheery optimism which makes us believe, perhaps without adequate reason, that the present is better than the past, and, as this feeling is entirely opposite to the general trend of human nature, for we are all too apt to look on the black side of things, these methods should be helpful to us in our daily life.

Each generation has its idols. The big boys at school when we graduated were not to be compared in size or deeds of valor with those who were there when we entered. The climax of operatic excellence to our grandfathers was reached by Grisi and Mario. The fathers and mothers of to-day look back with a sigh at Patti. For a few years past the names of de Reszke and Melba have marked an epoch, but, according to the advertising agent, the operatic singer to come next is the greatest.

Some months ago a Western teacher circulated a statement in the newspapers which was an example either of pathetic ignorance or of abominable dishonesty. Let us assume that is was the former.

"I have heretofore announced," the article reads, "that I could take a pupil from the beginning and make a concert player of him in one year. I wish now to prove that it can be accomplished in six months." The advertiser stipulates for good health and a willingness to work on the part of the pupil, and limits the age to forty years, "because anything beyond that it would take something longer to acquire the result." . . . . "In return for a devotion of four hours daily I promise to make of the pupil a splendid performer, whose every tone will be a delight to the ear, and insure the execution of the most difficult compositions with precision and velocity. It is not necessary that the pupil have talent. The method furnishes both talent and soul, for I deny that any one can hear the fingers do such melodious execution and not feel a spark of inspiration—if the pupil have sufficient taste for music to practice at all."

It is generally conceded that a pupil with talent can, by dint of hard and unremitting work for several years, play pieces of tolerable difficulty and with reasonable velocity, but when it comes to mastering the most difficult compositions in six months from the beginning,—what is to become of the musical profession?

Let us examine the advertisement still further. There is a saving, or rather a contradictory clause contained in it. "All of my pupils thus far have been busy housewives or in attendance at school, with one exception, and that one exception practiced three hours a day and at the end of two months was playing the 'Grand Finale' in Richardson's method." Thus the "Grand Finale" in Richardson's method is considered to be one-third of the way to the most difficult compositions—an estimate which will hardly coincide with the opinion of the best-informed and most experienced teachers, and which at once punctures the inflated idea offered to the unwary pupil.

Perhaps the crowning feature of the article is the last sentence, which says: "The method of the master opens a window into the heart and life that might have perhaps otherwise forever remained closed."

It is pitiable indeed to see divine aid in teaching implied as a method of catching unwary or ignorant pupils. Such a claim can only be considered the climax of dishonesty. Without it the advertisement would stand as a monument of ignorance. With it, the whole affair assumes the color of impious fraud.

If music pupils can be gained by such advertising as this, there remains but little hope for the ordinary, honest, hard-working teacher. But, fortunately, the pupils who are secured by this and similar methods either amount to nothing and give up their studies, or they discover their error and seek out some instructor who does not pretend to teach by any supernatural system. It is well for the young music teacher to keep well within the bounds of honesty in making his claim for patronage. Some allowance must always be made for the community in which he lives, and where the average of education and musical knowledge is low, judicious extravagance may be legitimately used, but not in such a manner as to leave behind all claim to reason and truth.

Music is the most modern of all arts; it commenced as the simple exponent of joy and sorrow (major and minor). The ill-educated man can scarcely believe that it possesses the power of expressing particular passions, and therefore it is difficult for him to comprehend the more individual masters, such as Beethoven and Schubert. We have learned to express the finer shades of feeling by penetrating more deeply into the mysteries of harmony.—*Robert Schumann.*

MUSICAL ITEMS

They say that Mdme. the Baroness Patti-Cederstroem will give two concerts in the course of the winter, at $5000 each.

Mr. Edouard Colonne will have charge of the delivery of Berlioz's "Le Prise de Troie," which will be reproduced at the Lirico, Milan, this winter.

Siegfried Wagner's "Barenhaeuter" will be reproduced at the Opera Royal, at Munich.

The approaching celebration of the centenary of the death of Cimarosa, by Aversa, his native city, will be worthy of the master whose glory it will recall. The Conservatory of Naples, of which Cimarosa was a pupil, will take an active part. Verdi and Signor Guido Baccelli, Minister of Public Instruction, are honorary presidents. The acting president is Signor Rosano, of the College of Aversa, and Signor Pietro Platania, director of the Conservatory of Naples, vice-president. Aversa, which has placed $5000 at the disposal of the committee, has decided to raise a monument to the author of "Matrimonio Segreto," in a public square. The sketch has been prepared by Signor Francesco Jerace, the sculptor, to whom we owe the monument erected at Bergamo last year in memory of Donizetti.

It seems that during the Paris Exposition there will be an exploitation of the *chefs-d'œuvre* of religious music, whether signed by Mozart or Handel, by Haydn or Wagner, by Gounod or Massenet. It is proposed to give renditions of the master-works of sacred music in the Church of Saint Eustache, after the example of those which took place in the Cathedral at Dresden, and in the Church of the Holy Apostles at Rome. The archbishop has given his approval, and 300 singers, besides an orchestra, will be engaged.

On the occasion of the fiftieth anniversary of the death of Chopin a commemorative medal has been struck at Warsaw. It is the work of Sigismond Slepski. The face shows a profile of Chopin; the reverse, a lyre, surrounded with a laurel branch and two tablets engraved with the first measures of the Mazurka in B-major.

The Goethe exposition, which celebrates the 150th anniversary of the birth of the poet, exhibits the original score of Beethoven's music for the drama of "Egmont." The manuscript belongs to M. E. Prieger, of Bonn.

The special novelty of the coming opera season in New York will be "l'Hérodiade," by Massenet; Calvé in the leading rôle.

The director of the National Theater at Prague has arranged to give a cycle, in chronological order, of all the operas of Smetana, the Bohemian composer.

The Emperor William, choosing for his series of "concerts directed by the most famous conductors," has designated Mascagni, Zumpe, Lamoureux, Hans Richter and Mahler, for the coming season. Each of these musicians will organize and direct two concerts, one of which will be given publicly, the other before the Emperor and his guests.

The Queen of Roumania (Carmen Sylva) will soon bring out her first dramatic work, a vaudeville in two acts, "For a Pair of Little Boots."

The Royal Academy of Music of Munich has celebrated the twenty-fifth anniversary of its existence, which it owes to Richard Wagner. There is a memorial addressed by that master to King Louis II, which led to the foundation, in 1865, of a royal school of music. In 1867 it was inaugurated under the direction of Hans von Bülow, and was transformed into an academy in 1874.

The concert given at Berlin in honor of Joseph Joachim netted 5348 marks. Mr. Joachim, at the request of the committee, distributed the receipts, giving 3000 marks to the monument to Haydn, Mozart and Beethoven to be erected at Berlin, and the remainder to the statue of "the young Goethe," as a student at Strasburg, which it is proposed to erect in that town.

The opera of Paderewski, so long announced, is written on a Japanese subject, and will certainly be played in Dresden during November. There is talk of its being given in America.

Moritz Rosenthal has invented an anti-climatic piano. This piano is American in materials and German in mechanism. Seven thousand pieces compose it. It is five feet long and three wide.

Cesar Cui, the famous composer of the "Filibustier," given at l'Opera Comique, has drawn from Alexander Dumas' "Charles VII" a new opera, "Sarasin." He has done the libretto himself. It will be given this season at the Imperial Theater at St. Petersburg.

Camille Saint-Saëns has returned to France from Rio Janeiro, where he has recently given four concerts, each of which was a triumph.

The second Thuringian festival will take place at Meiningen on the 7th, 8th, 9th, and 10th of October, under the direction of Mr. Fr. Steinbach, chapel-master to the Duke of Saxe-Meiningen. The program will comprise on October 7th, and on the occasion of the inauguration of the monument to Brahms, a series of this master's compositions: "The Triumphlied," "The Requiem Allemand," "The Tragic Overture," "The Rhapsodie," for alto solo and male chorus, and the Second Symphony.

De Pachmann's first recital in this country will be given in the Mendelssohn Hall, New York, on the evening of October 17th, and the second in the same place on the afternoon of October 21st. After these two appearances the pianist will play in this city and fill a number of engagements East and West.

The directors of the Gewandhaus in Leipzig have received 30,000 marks for a Kissel Schunck foundation from Herr Kissel, of Manchester, the interest of the sum to be devoted to the support of the Gewandhaus Orchestra.

Dr. Carl Reinecke celebrated his seventy-fifth birthday on the 23d of July. The Leipzig Stadtheater gave "The Governor of Tours" on the evening of the fête day.

Mr. Jean Manns, author of a piano method that has been used very extensively in the United States, has just died in Pittsburg, where he has lived through the greater part of his life.

Mr. Fidelis Zitterbart, composer, died recently in Pittsburg, Pa. He was a musician of unusual gifts, a violin virtuoso, a most prolific composer. Scarcely any of his higher works have been published. He worked solely for the love of art, and leaves a great mass of manuscript, such as operas, symphonies, and a string quartet, which may some day be heard and ranked among the highest art creations.

Miss Katharine Heyman, daughter of the late A. Heyman, a well-known musician of Sacramento, and pupil of Heinrich Barth, of Berlin, after her successful Canadian tournée in Canada last season, is booked for a series of recitals in the United States. Miss Heyman's forte is her fine emotional power backed by her beautiful tone. She will open the season with the Arensky concerto, early in October, at the Boston Symphony concerts.

Adele Aus der Ohe will return to America early in the season to fulfil her engagements in an extended tournée through the musical centers.

Mr. Vladimir de Pachmann has announced himself entirely charmed with the action and tone of his new concert piano, and will open his season in Mendelssohn Glee Club Hall on the evening of Tuesday, October 17th, giving one concert and a matinee before appearing at the Worcester Festival.

The Worcester Festival, held in England, September 10th, gave as one number of its usual superb program the "Hora Novissima" of Horatio Parker, of Yale University.

Maurice Grau has been named Chevalier of the Legion d'Honneur upon the motion of Mr. Delacasse.

Miss Suza Doane, of Boston, will make a short tour in the New England States, giving piano recitals.

Victor Herbert goes to Pittsburg about the middle of October to begin his rehearsals of his permanent orchestra. He has increased the number to seventy-five members, and he will give two concerts in Carnegie Hall in January and February. He has written four operas this summer. The first, "Cyrano de Bergerac," played by Francis Wilson, has been successfully launched at the Knickerbocker Theater. "The Emir" will be played by Frank Daniels; "The Singing Girl," by Alice Neilson; the fourth, by the Bostonians, is yet unnamed. "Prince Ananias," produced by the Bostonians; "The Wizard of the Nile," "The Serenade," by the Bostonians, "The Idol's Eye," by Frank Daniels, "The Fortune Teller," by Alice Nellson, are familiar to the public. Mr. Herbert has also finished a violoncello concerto, which will be produced this winter at one of his New York concerts. His first concerto was produced here some years ago at the Philharmonic and also at the Berlin Philharmonic.

Mr. Paul Henneberg, who has been successfully conducting concerts at Terrace Garden all summer, the first flutist in Herbert's Pittsburg Orchestra, aspires to the conductorship of the Seventh Regiment Band.

Julius Edward Meyer, professor of vocal music and composer, is dead. He was a pupil of Mendelssohn, and at his advice became a teacher of vocal music. Mr. Meyer played first violin in the Gewandhaus concerts in Leipzig, also giving vocal and instrumental solos.

Mr. Alberto Jonas, of Ann Arbor Conservatory of Music, will appear in New York, playing with orchestra, under the baton of Mr. Fauer.

Miss Lotta Mills, of Washington, D. C., most widely known, perhaps, in connection with the charming historical soirées given by Mr. and Mrs. Henry Krehbiel, will this winter appear in several chamber music concerts in conjunction with the Kneisel Quartet.

Mr. Josef Weiss, who made his début in New York as a Brahms player last season, will again be heard in that city in a series of four recitals.

Mr. Albert Lockwood, who made so decided a success under the baton of the late Anton Seidl, in his concert in the Madison Square Garden Hall, will again be heard in New York. He is also booked for his annual tour in Canada, where he is much and deservedly admired.

Emma Nevada has returned to the concert stage.

The letter of Miss Beebee in the present number will recall the many oratorio concerts in which she was heard with Theodore Toedt. Since the loss of his eyesight, Mr. Toedt has devoted himself to the profession of teaching, and has successfully launched many church soloists from among his pupils.

An English musical journal prints quite an extensive article on the subject: "Wanted—A School of Pianoforte Tuning for Women." We quote part of the article:

"If women are to tune pianos they must be qualified for the work; that is, they must be endowed with a perfect ear, powerful and pliant fingers, strength of arm and wrist, and a robust physique. These are the essential qualifications for a piano tuner of either sex. The excellent physical training which most girls now receive would doubtless enable them to bear the strain that piano tuning entails, and if women are prepared to undergo the necessary experience, the delightsome and fairly well paid profession of piano tuning is open to them. But how are they to obtain the necessary knowledge of the work? The usual course with men was a five or seven years' apprenticeship to a pianoforte maker, and the daily handling of instruments in their various stages. A distinct want is a school of pianoforte tuning for women on similar lines to those that exist for instruction in cookery, shorthand, and typewriting. If a school of pianoforte tuning for women were established under proper auspices, there can be no doubt that it would be beneficial, and be the means of providing women with a means of livelihood not now easily open to them.

LETTERS TO TEACHERS

W. S. B. MATHEWS.

A correspondent writes me that she is now forty-seven years of age and can not play any kind of rapid music unless she commits it to memory. Anyway she is liable to slips when the music goes fast. She desires to know whether it is too late to improve her technic, and what exercises she ought to practice for doing so.

"While there is life there is hope" is an aphorism which one may take as reasonably well established. If the correspondent will set about a serious practice of the Mason arpeggios upon the first seven derivatives of the diminished chord, carrying them through all sorts of measure and at the rate of from two to six notes to each count, she will be likely to improve. Then I would advise her practicing the first rhythmic table in Mason's book, No. 6, I think it is (for some one has carried off my copy); she will be likely to gain in speed. If the rapidity seems impossible, try first the velocity exercises later on, and carry the velocity run two octaves and one note more, playing the right hand descending and answering it with the left hand ascending a like distance. In this way one will gain the necessary trick of passing lightly over the keys in velocity. Then, in order to secure the exact speed of the thirty-second notes, play first the C's that one touches at the counts. That is to say, the left hand plays the base C at "one," the middle C at "two," the right hand plays high C at "three," and middle C again at "four." Continue this until the swing of the rhythm is gained. Then play the same and put in as many as possible of the intervening notes; but do not wait to get them, merely pass over them. In order to get more of them, play the eighths and sixteenths each four times through with finger staccato; then, on arriving at the thirty-seconds, let the hand loose and keep up to time. You will get many of the notes, perhaps all. Apply this to all the first seven chords. After a certain amount of this practice, take up the scales in like manner. Then take up some good finger piece running at a moderate high speed, such as the Chopin waltz in D flat, opus 64, or the Chopin waltz in C sharp minor, opus 64; then the waltz in A flat, opus 34. Commit to memory and work up until you can go through the running work several times without stumbling. Another piece which will be useful practice will be the Wollenhaupt "Whispering Winds," an excellent study in scales, also in touch. In this way you will little by little gain reliability and increase your technic.

One of the main troubles in these cases is the slow action of the mind. Your memorizing applies assistance at precisely the point where you break down, for you probably break down mentally before you do with your fingers. Without attempting any compositions of great difficulty there is a world of interesting music which will prove quite within your powers. The slow movements in the sonatas of Beethoven you have probably studied before; also the songs of Mendelssohn, such as the first, hunting song, duetto, and even the fast movement in B-flat minor, No. 8, in the second book. You will find that you can learn a majority of the pieces in my edition of selections from Schumann. Such Bach selections as the Bouree in G-major (wrongly called "Loure" in my second book of phrasing) and the main part of the lovely gavotte in E-major, at the end of the same book—all these you can do. After a few months' study it will pay you to undertake the Raff "La Fileuse," which is one of the best finger pieces imaginable. Dr. Mason's edition is best (Shirmer). In short, while improvement is slow at this age, it is not impossible; and it is a great deal more enjoyable to work and see that one gains a little, than to retire from the contest in disgust and discouragement.

"Should pupils be required to lift fingers as high as possible in playing scales in slow tempo? In scales and arpeggios should the thumb be passed under the hand as soon as released, ready for next position? Are the octaves on the last page of the 'Cat's Fugue,' by Scarlatti, to be played with the wrist entirely?"—A. M.

Opinions differ as to the advisability of high fingers. I advise it in slow playing, on the ground that raising the finger preparatory to the touch indicates surely that the player foresees the next note. It also promotes individuality of finger, and this is the only manner in which you can bring any particular training upon the extensor muscles. The fingers should be raised in curved position, and not straight out. Teachers also differ about the proper time of moving the thumb under the hand. I do not think it best to require it to be passed under the hand immediately it is released from its previous place, unless the passage is a quick arpeggio in single notes; in this case there will be no time for delay. But there are so many passages where other voices have to be taken care of or suggested by the use of the thumb that I would consider the habit of carrying it under the hand detrimental. When you are quite through with it where it has been used, and when it must next be played under, why be sure and have it there in time. But an inflexible rule of this would be very likely to get you into trouble in two-voiced passages. We have to remember that single-note passages in modern music are the exception rather than the rule The octaves in the end of the "Cat's Fugue" are played with a motion at the wrist. All fast octaves are played so; but with an impulse that comes from the arm and is worked off in groups. The conservatory way of playing hand octaves is by a straight up and down motion of the hand on the forearm. This is never used in that form. The motion is similar, but the wrist should be entirely unrestricted (limp) and the impulses come from the arm, as if one had four or six octaves up one's sleeve and shook them out over the track in groups, according to the rhythm.

"Would you play the following passage from Landon's 'Foundation Materials' with the hand staccato or with finger staccato?"—W. H. J.

The passage referred to is played by a hand staccato. The finger staccato would be out of place there. Hand staccato is used for chords and occasionally for distinctness in what looks like finger passages. The weight of the hand gives the passage a greater distinctness; on the other hand, the motion of the point of the finger gives the notes greater positiveness.

"What do you consider the essential differences in these three schools of technic: Leschetizky, Raif, and Mason? Which is most used in the United States? And which do you think will continue to be used? How may speed be developed on the reed organ? Is 'Velocity for Reed Organ,' by A. W. Perry, good? Are there any reed organs made containing all the pitches in different sets of reeds, from two feet down to sixteen feet in six octaves compass?"—E. M. R.

I am not competent to answer these latter questions. I do not know that Leschetizky has a system of technic. He has some exercises for rendering the knuckles looser and the fingers more separate. These are given by his assistant teachers, but I do not know that they have ever been published. They are very severe, and the "master" regards them as unsuccessful unless they are worked so hard that the pupil has to bandage the hand and arm with hot water to reduce the swelling and relieve the pain. I consider this unnecessary brutality.

Leschetizky is, or has been, a great teacher of piano-playing, but by means of the usual material. He has accomplished his results by teaching all the current repertory of the piano more thoroughly and with greater refinement than most other teachers. He has been a great man to work a concert repertory down to finish. In doing this he, of course, often extends the technic in various directions; and when it is a condition of hand that stands in the way he doses the hand with very cruel exercises, which in some cases succeed. Much the same is to be said of Raif. That excellent teacher had exercises of his own for the thumb, and some of his forms he got from Mason, through a Mason pupil. Raif dealt mostly with advanced players. So far as I know he never had a system of technic, but only a few exercises for doing this, that, or the other part of technics.

The same may be said of Europe entirely. There never has been published a technic for artistic playing. All European books of technics are practically repetitions of the same thing. You have a lot of exercises for individualizing the fingers, almost invariably practiced with the hand carefully kept still. There are octave schools, but no school of tone production in its entirety. All European systems of technic fail through neglecting the arm and hand uses. Also the fingers are imperfectly strengthened and the touch is not refined through the use of plenty of very light and delicate practice. About a year ago I was invited by a publisher to edit an American edition of the most celebrated of existing European books of technics—Zwintscher's. I examined the book, which at that time I had not seen, and replied that I could not permit my name to be associated with it, for it was too stale, old-fashioned and insufficient. Nothing struck Mr. Virgil so much in Germany as the unquestioned fact that, despite their talk about technics, none of the pupils of the best teachers in Berlin seemed to have much of this quality.

The only system of fundamental technics that I have ever seen is Mason's. This is the only system which has ever tried to bring into the playing of beginners and young students the qualities which belong to the tone production of artists, and underlie all expression upon the piano. He also has provided a system of exercises in passage forms, which, if faithfully lived up to in the first five grades of instruction, will be sufficient.

All the fine playing—the technics for artists—is gained primarily from pieces and such studies as those of Chopin. Exercise technic and piece technic are two different things. Exercise technics, in Mason's system, contain many of the good qualities of piece practice.

As to which system will prevail later on, or does prevail now, I should say that all the young and unthoughtful Americans who have studied with Raif or some of his pupils, or with Leschetizky or some of his "vorbereiters," will go on using the fragments they have been taught to the end of the chapter. This is the only professional way in music. There are only a few of them in the United States, and therefore I do not look for any very overwhelming prevalence of the systems, particularly as they are not systems but parts or fragments of a system. If music teaching were an intelligent occupation I should expect Mason's system to prevail later on. I still think it will, because at the present time there are more teachers using it in this country than any other system, probably, despite the foreign education of so many of our prominent teachers. The Stuttgart system, which had a great and very poorly deserved vogue a few years ago, seems to be dying out—and quite time it is, too.

Piano technic is always advancing. No system takes in the advanced points. Even now Mr. Leopold Godowsky is writing some pieces and studies which carry the use of the hand to a point of subtlety and refined musical discrimination entirely unknown until just now. But it is merely an extension of what we had. His left hand not only does all that a right hand is ever asked to do in the existing repertory of the instrument, but adds to that difficulties of its own. In such a way the great players will have to work hard to play these things. Moreover, there is another progress. Mr. Morris Steinert has perfected a new action for the piano (called "The Steinertone") which places expression and all kinds of refinement much handier to the player than by the Erard action. All systems are for elementary use. Mason's has not only touch and finger training but also mental.

Your questions about the reed organ I can not answer.

Hauptmann.—The formal in art is really what saves us from the danger of passion; in poetry it is meter . . . in music it is time.

Wagner.—Musical time is nothing more than a mechanical means of assisting the understanding between composer and performer; but after having arrived at such an understanding, it may be discarded as an obsolete, unnecessary, and even troublesome complement.

Gounod.—Don't beat time like a clock; yet avoid foolish mannerism and exaggeration.—*"Musical Opinion."*

THE ACTUAL EFFECT OF MUSIC UPON THE IMAGINATION.

BY EGBERT SWAYNE.

It has lately occurred to a scientist to enter upon a systematic inquiry as to whether music has any power to awaken the imagination, and what kind of pictures it calls up. The Italian scientist, Professor G. C. Ferrari, of the Physiological Laboratory, has placed in the "Italian Musical Review" (vol. VI. No. 1) the results of some elementary experiments in this direction. In preparing for his experiments he considered it necessary to avoid all individuals who were abnormally sensitive to music, and take only those of seeming average susceptibility, and these in considerable numbers, and of widely different ages. After they had heard a piece of music, each member of the class was asked to write upon a piece of paper his impression. The selected piece was always unannounced, in order that no aid in forming a definite idea might be derived from previous knowledge of the composition; and care was taken to have each piece performed by an artist of exceptional ability.

The class selected consisted of a score of persons, from seventeen to fifty years of age, half men, half women; of the entire class only two had any very ardent inclination to music, one or two others were practical musicians in a limited way, and only two or three more had any very active inclination to it. The others were indifferent to the art.

The first piece chosen was the Berceuse of Grieg, opus 38, No. 1, played by the director of the local conservatory, an artist of fine taste. The piece was played through twice in succession, an interval of about a minute elapsing between the repetitions. In some cases the hearers noted their impressions immediately upon the first performance, and varied after hearing the piece a second time. For the translations of the explanations offered I am indebted to the distinguished Italian Consul in Chicago, Count Rozwadowski.*

1. The sweet and sentimental emotions of a quiet sunset, by which sad remembrances are recalled.
2. It describes a gay spring sunrise, followed by an unexpected storm.
3. A scene of country life. Day is dying; groups of women and peasants are going home and singing a sad song on the way.
4. A lullaby. (A lady's opinion.)
5. A trip in a boat; storm; danger.
6. Night, sleep. Agitated dream; quiet.
7. A nocturne. Moonlight on a charming lake.
8. Sadness of the sunset. The music, changing temporarily to a livelier strain, seems to express the brighter shining of the last rays. The sun is gone. The music returns again to the first idea of quiet sadness, sinking into repose.
9. Lullaby. 1st part. The mother's foot gently rocks the cradle of her child. 2d part. The feelings of the mother while musing over the future of her child. An uneasiness is left which sometimes grows calmer, but occasionally returns.
10. The star Lucifer is slowly rising. Other stars of the dawn are following, when suddenly the red of the ardent sun appears; then it is covered by slight clouds; later the sun shines again, but only to be again obscured.
11. A nocturne. The quiet of night is interrupted by a short storm, after which the quiet of the night again prevails.

After an interval of about half an hour the second piece was twice played, an interval of about a minute elapsing between the repetitions. It was Schumann's "*Warum?*" from the Phantasiestücke, opus 12. The impressions were as follows (again employing the accurate assistance of Count Rozwadowski):

1. A succession of calm and agitated thoughts. At first remembrances of serene moments of joy; then passion and anguish, and perhaps unsatisfied longings; then again a serene calm in which the soul finds rest. Title, "The Joys and Anxieties of Life."
2. Uncertainty and contrast of feelings.
3. Prayer; grief.
4. A nocturne.
5. A dream of a spring night.
6. A violent passion of love. A sentimental dialogue. At the last notes the lovers are hand in hand. Title: "The Soul's Yoke."
7. Reverie. At the beginning, the clamor of impassioned feeling, which afterward becomes calm.
8. An appeal to a beloved person. Now sweet words, now words full of bitterness, now tender, now heated.
9. Conflicts within the soul. This is the beginning. In the middle part the sensation of quiet; again the conflict is renewed. This happens twice. The end is a great quiet.
10. No doubt it means a scene of jealousy. At first she begins very sweetly and submissive, almost excusing herself. Suddenly he interrupts her and makes a persuasive talk; she prays again and smiles at him. He becomes serious, nervous, and speaks loud; she prays again and very likely the discussion ends with a kiss—for we hear nothing more.
11. We behold a duel. Swords are the weapons. At first the preparations, then the onset. Almost at the first round one of the combatants is mortally wounded, and in the moment that he is shaking hands with his opponent, in reconciliation, he dies with a smile upon his lips.

Professor Ferrari analyzes the answers as follows: "It will be noticed that eight persons out of the nineteen have attributed the music to a general sentiment; piety, grief, melancholy. Six others have attributed the sentiment to something, but without discovering the person. Only five had true images, but still somewhat faint; less so are No. 13 bis. and No. 15. (The latter was the impression of a youth of seventeen, who had been studying fencing.) Some of the explanations are more symbolic than true images. (Nos. 7, 9, and 11.) Ten of the observers have credited the music with containing a contrast, somewhat sentimental. Eight found the characteristic accents of grief, or, at least, of sadness. Only one found the traces of a rush of passion.

The form of the responses contains also elements of interest. The most characteristic points are these: Two pieces of melodious *Andante* very like each other were played twice by the same artist and to the same hearers in a single hour, and it is curious to observe how different sentiments were awakened in the hearers. The "Cradle Song" of Grieg awakened in from ten to sixteen persons the picture of a scene in nature, and in eight persons this scene was animated, and not very differently. The "*Warum?*" of Schumann awakened definite images in only two persons out of nineteen (one of the original twenty having failed to make replies), and three others reported a sort of symbolic pictures.

In both pieces there was a passage "Andante mosso," which in the Berceuse is very short and episodical; this was explained by three persons as the musical representation of an unforeseen interruption; the others attributed to it a slight modification of the disposition of the composer. In the Schumann piece, however, the *andante mosso* is more extended and insistent; it forces itself upon the attention. This provoked, in ten out of the nineteen persons, the image of a state of contrast, moral or sentimental; in the other eight the sense of grief subsiding into piety—the explanation resting upon the logical need of a reason for an apparent modification of the condition of the composer's consciousness at these points. So far Professor Ferrari.

For my own part, I do not find this experiment at all conclusive, but it is at least interesting. And it would be in point to conduct similar observations over a more extended territory, both of musical representation and of temperament in observers.

* We have not quoted all the nineteen answers.—Ed.

Melody is the golden thread running through the maze of tones by which the ear is guided and the heart reached. Without melody music may interest, but can not charm. Fortunately, music without melody is not conceivable. The simplest and most monotonous kind of music has melody, although its character may not be to the liking of every one.—*Adolph Christiani.*

TYPES OF TEACHERS;

OR,

MAYBURN'S MADNESS.

So well did young Mayburn sell refrigerators and zinc-lined bathtubs on commission, his many friends thought his mind a prey to overwork when he announced that he would give up business and thenceforth devote himself to the study and practice of music.

"True," argued Booth, "you play the piano rather well for a fellow who has never studied, and you compose pretty waltzes, and all that, but those are accomplishments, my boy, merely accomplishments, of the kind that make you a parlor hero, but nothing more. Who ever heard of a fellow with brains—that is, able to average thirty-five refrigerators and bathtubs per week—going into the musical business? You need a vacation, old man."

To all such speeches Mayburn had but one reply, and that was, "You don't understand. I am ambitious. It is because I play 'pretty well' that I should like to play better, and it is because I have written only a few waltzes that I should like to compose something more serious. I feel it in me, and I should at least give myself a chance. Then I won't have to spend the balance of my life in vain regrets."

Young Mayburn was decisive and energetic in everything he attempted, and once having made up his mind on a certain course of action, he followed it systematically and perseveringly.

There were three well-known teachers in town,—Professor Uptodate, Professor Oldfogy, and Professor Virtuoso,—and not knowing which of these to prefer, Mayburn decided to try them all, and to select as his permanent guide the one whose method seemed most intelligible and progressive.

Accordingly, that very same day our hero presented himself at the studio of Professor Uptodate, and being informed that the learned gentleman was even then giving instructions, sat himself upon the familiar uncomfortable chair to be found in the waiting room of every studio and doctor's office, and gazed with respectful curiosity at the many strange pictures that covered the walls.

There were pictures of piano actions, of skeleton hands, and of queer, complicated machines and implements that Mayburn had never seen before, and whose uses he could not determine; then there were charts of all kinds, covered with figures, lines, and circles; anatomical diagrams of the nerves, tissues, and muscles of the hand; and, finally, many framed documents, which, on closer inspection, proved to be patents for various inventions of Professor Uptodate.

"Evidently a scientific man besides a great musician," mused Mayburn; "he should fill the bill."

Just then the inner door opened, and the famous pedagogue came forth, bowing out a vacant eyed female pupil.

"Ah, my dear young man, what can I do for you this afternoon?" he asked, turning to Mayburn.

Quickly the latter explained the object of his visit, and Professor Uptodate led him into the studio, where stood a grand piano and a number of the machines the pictures of which Mayburn had seen on the walls of the outer room.

"We can have our first lesson immediately," said the learned man, sitting down before a low table on the other side of which he placed a chair for his new pupil.

Mayburn felt much relieved at not being asked at once to play. He had been debating in his mind whether he should choose between Godard's second "Mazurka" or Mayburn's "Valse Sentimentale," and the question had not been entirely settled when the Professor thus dispelled immediate anxiety.

"Place your hands in mine," he requested.

Professor Uptodate proceeded to press and knead those members until the young pianist was uncertain whether he had applied for pianoforte instruction or for massage treatment.

"You have a normal hand," announced the savant, "and I think that after a five months course of proper physical training I can place you at the piano. This

may seem rather a long time to you, but in the end you will find that the correct way is always the shortest. You beginners have not an inkling of the intricate construction of the hand, fingers, and wrist, and of what infinite patience and knowledge are required to develop properly the many muscles and nerves on whose control depends a perfect technic. Do you know how many bones there are in your wrist?"

Mayhurn replied that he did not, and then, when the Professor looked surprised, hastened to add that he had "always supposed there was one—that is, one bone in each wrist," he amended.

Professor Uptodate remained unmoved, and, merely raising his eyebrows, answered: "Listen; there are these bones: the scaphoid, the semilunar, the cuneiform, the pisiform, trapezium, trapezoid, magnum, unciform, metacarpal, first row of phalanges, second row of phalanges, and third, or ungual, row of phalanges."

Mayburn looked at his wrist very respectfully, and said he was surprised.

"Indeed, you may well be," assured Professor Uptodate; "that is a thing which very few pianists know."

"Do you suppose Paderewski and Rosenthal know it?" asked Mayburn, who, as has been already remarked, was of an eminently practical turn of mind.

"They do not," returned the great teacher; "and I may safely say that if they did—if they were to take only a three-months course of my method—they would play twice as well as they do. Now, how can a person play octaves who does not know what bones there are in his wrist, nor their separate uses, nor their relation to one another?"

"But Rosenthal's octaves ——"

"Yes, they are rapid, I know, but not correct, my boy; not based on scientific principles. He has a fine wrist, a wonderful wrist, and my one regret is that I was not allowed to train it. What a wonderful octave player I might have made of Rosenthal!"

With a deep-drawn sigh, Professor Uptodate reached for a little wooden instrument that looked like a glove-measure and adjusted it to Mayburn's right hand.

"This is an anthropometrical instrument constructed on the lines laid down by Lombroso and Bertillon. You know who they were?"

"I know very little of the Italian school of music," answered Mayburn, meekly.

Again Professor Uptodate looked surprised, but he made no comment.

"These measurements will aid me in determining your degree of temperament. At the next lesson I shall ascertain your cranial proportions, which will reveal to me the receptivity of your hands. Sort of an inverse system, is n't it?" asked the Professor, chuckling.

"I should say it is," answered Mayburn, without any intention of sarcasm, however.

"Now, young man, let me ask you if you know of what your muscles are composed?"

"I need to know, but it 's so long since I went to school I—I guess I 've forgotten."

The look on Professor Uptodate's face signified as plainly as words: "You who do not know of what your muscles are composed, would be a pianist?"

Mayburn felt the silent reproach, and shifting uneasily in his chair, he asked: "Of what are they composed?"

Professor Uptodate ignored the question entirely, and propounded another, to wit: "Have you ever heard of protoplasmic nuclei and the perimysium?"

Mayburn had not, and he felt very much ashamed.

Professor Uptodate gazed at him very sharply, and asked slowly and deliberately: "Then I suppose you do not even know the difference between striated and non-striated muscles?"

Utterly crushed, Mayburn was compelled to admit his absolute ignorance, and for the first time he fully realized what an enormous distance lay between him and the musical Parnassus.

"I can read at sight and transpose," he stammered; "and I have absolute pitch, and I can play chromatic thirds up and down with my left hand, and——"

"Tut, tut!" broke in Professor Uptodate, "those are minor accomplishments, of use only when scientifically applied. I make bold to say that you can not tell me which muscles of the forearm turn the palm downward, nor which bend the fingers toward the palm, when you wish to play?"

"No, I can not," admitted Mayburn, miserably.

"The pronator radii teres and the flexor profundus digitorum," said the Professor. "Now, before we go any further, at our next lesson," he added, glancing at his watch, "I wish to call your attention to some of my inventions, which all my pupils must use. Here is the 'Uptodate Patent Reversible Deltoid Exerciser,' the 'Uptodate Nickel-plated Triceps Developer,' the 'Uptodate Electric Inducer, for Stimulating the Ulnar Nerve,' and the 'Uptodate Galvanic Generator, for Generating Calcic Phosphate,'—very useful in octave playing," concluded the proud inventor. "The price is reasonable; only two hundred dollars for the lot, oak finish; two hundred and fifty, mahogany finish."

With a ghastly smile, Mayburn took his leave after being informed that his next lesson would be on the following morning, at which time he would be expected to pay for twelve lessons in advance and to buy the Professor's musical machine shop.

"Well," reflected the student, as he left the house of learning, "that simplifies the task of selection, at any rate. The race now narrows down to the other two. Professor Uptodate has seen the last of me. Whew! It feels good to be able to talk straight English to myself. Wonder if he thought I wanted to study medicine?"

Next morning Mayburn hunted up Professor Oldfogy, whom he found on the top floor of a rickety building, in a dingy room filled with old-fashioned musical instruments and piled high with dusty volumes and manuscripts.

The old man listened deferentially to Mayburn's explanation of the cause of his visit, and seemed so greatly pleased and honored that the young musician mentally decided on Professor Oldfogy.

"You know," he began, in a quavering voice, and regarding Mayburn with a pair of eyes that seemed to look far beyond the present,—so far back, at least, as the thirteenth century,—"you know I am different from these modern teachers,—than Professor Uptodate, for instance."

"Thank heavens!" thought Mayburn.

"I believe in the old, the established, the tried and proved," continued Professor Oldfogy, gazing deep down into the cavernous spaces of Time; "I go slowly but surely, gradually but thoroughly."

"That's what I need," answered the student.

"Eh? Yes, of course. That is the secret of true, lasting musical knowledge. Begin at the beginning. This modern music is not the beginning. One does n't eat the dessert before the soup. Frescobaldi, Scarlatti, Purcell, Bull, Palestrina, Frohberger, are the soup; Mozart, Haydn, Beethoven, and Schubert are the dessert."

"What would you call Chopin, Schumann, Liszt, and Wagner?" asked Mayburn, politely.

"I never heard of them," answered Professor Oldfogy, fixing his glance on the year 1504; "to what school do they belong?"

Mayburn could not say positively, but he believed they belonged to the "romantic" school.

"Maybe," returned the old man, "but it seems strange that I should not know them. Now, my theory is that in order to play the pianoforte properly one should first understand the virginal, the spinet, the clavichord, and all those earlier instruments of percussion that first suggested, and afterward led up to, the modern pianoforte; and on the same principle I believe that before playing this lighter music of Beethoven and his contemporaries it is absolutely necessary first to have thoroughly mastered the music of the preceding ages down to the very earliest beginnings of the art."

"Certainly," assented Mayburn, most uncertainly.

"Therefore you must forget everything you ever learned about music, and make your mind a blank."

"Shall I play something for you?" asked Mayburn, desperately, not, however, without immediately falling into his old indecision about the "Mazurka" and the "Valse Sentimentale."

"That will not be necessary," Professor Oldfogy made answer, shifting his glance to the Glacial Age; "I shall not require you to play a note for six or eight months. First become imbued with the proper spirit of the old masters, then interpret them. Much of their music is by far too sacred for actual performance. Study it, worship it, but do not play it. Think this all over, and if you decide to try my method, come to-morrow for your first lesson."

So saying, Professor Oldfogy fixed his look on an epoch so long before the time of Adam and Eve that Mayburn shuddered, and after a hasty promise to return next day, sought the sunny street with all possible despatch.

"Well, there's one left," said the young man that evening to his friend Booth, as he told him the experiences of the past two days; "I might as well have begun at the other end."

He spent the next morning in practicing Godard's "Mazurka," which he had finally decided to play for the great artist, Professor Virtuoso.

"Certainly, sir," said the latter, after Mayburn had presented himself, "I can find time for you, though my concert engagements keep me busy constantly. Of course, you understand that your lessons may be rather irregular, and that sometimes they may be not at all, but naturally enough I expect you to pay just the same. You understand that, eh? Well, then, we shall be good friends very quickly. You know there are always some penalties attached to studying with a great artist. But then his instruction is so different, so much more interesting and vital than that of the pedant. I shall treat you not as a pupil, but as a brother-artist. Yes, indeed, you are an artist; I can see it in your face. Have you ever heard me play? No? That is a lesson in itself. But I forget; what have you prepared to play for me?"

Beaming, happy at last, Mayburn replied, "Godard's 'Second Mazurka.'"

"Ah! this one?" queried the pianist, jumping to his seat at the piano, and running his fingers lightly through the graceful opening of the piece. "It is a dainty thing. What a fine, fresh talent was that of Godard's! Too bad he died so young. This second theme here is perfectly lovely. I use a great deal of the younger French school. Do you know them at all? This beautiful 'Chant Sans Paroles,' by Saint-Saëns?"

Professor Virtuoso played it, and Mayburn remarked that it was, indeed, very beautiful.

"Ah! if you say that, you surely do not know the 'Symphonic Variations' by Franck," cried the great artist; "let me play them for you."

When he had finished (after half an hour), the young man expressed his admiration, and remarked: "I once played some variations, but ——"

"Ah!" interposed the other; "I know; Beethoven's thirty-three variations on a theme by Diabelli. I'll play them for you."

Another half-hour having been consumed, Mayburn began to hope that the Professor's excessive energy would begin to lessen, but with the last chord of the Beethoven piece the perspiring performer shouted: "The development of the variation-form is most interesting. For instance, Chopin, a great genius, was lamentably lacking in this musical faculty. His 'Don Juan' variations. You don't know them? I'll play them for you. And then there was Brahms' two marvelous books on Paganini themes, and Schumann's monumental 'Etudes Symphoniques'! I'll play them all for you. I'm glad you asked me. I could play all day like this for talented pupils."

At the end of two hours Professor Virtuoso, still full of ambition and variations, shouted: "Is n't this octave passage great? Reminds me of Liszt's 'Hexameron.' I'll play it for you later. Like this Brahms?"

He repeated his question twice more, then stopped playing and looked over his shoulder.

He was alone in the room!

"Wretch! idiot!" he screamed; "to insult me like that, and I gave him a three-hour lesson. I'm too generous! I'm a fool! I'll never do it again! Never!"

But Mayburn heard nothing of all this, for at that moment he was standing in the office of Tubbe, Cooler & Co., saying: "It is very kind of you. I'll be here in the morning. Anything new while I was away?"

LEONARD LIEBLING.

MUSIC OR NOTES?

MARIE BENEDICT.

NOT long ago, in a paragraph in this department on the superficiality which too often characterizes American music study, which too often blights the development of the American pupil, I asked, How much may the enthusiastic teacher do to make this condition of things a matter of past history? I have recently had a somewhat startling demonstration of how much some teachers, from whom better things should be expected, are doing to perpetuate this very condition; to cultivate this noxious growth of shallow, superficial thought and work.

One of the pupils of a music school in one of our small cities came to me for a summer course of lessons. In questioning her concerning the studies and pieces which she had thus far taken in her piano work, I found that she had had very few of the former, and had forgotten the names of most of the latter to which her time, in lesson and practice, had been given. She said that she had had the Chopin Ballad in A flat, Op. 47, and mentioned a few other more or less well-known compositions; but for the most part had forgotten the name of piece or composer, or both; and said, by way of explanation, "I never had a piece for more than a week, unless it was very difficult, and then I had half of it one week, and the rest the next."

"But did n't you practice the pieces after new ones were given you?" I asked, forbearing to express my opinion further.

"I never had time," she answered; "the new lesson always took all my practice hours."

"Do you mean to say," I exclaimed, "that you spent but two weeks on the Chopin Ballad?"

"Well, I reviewed that later," somewhat apologetically.

"And for how long?"

"Three weeks."

The Chopin Ballad, with its formidable technical difficulties; with its delicacy, its daintiness, its warmth of color, its passionate intensity; the composition which costs a concert soloist long and patient study, given for but two and three weeks' practice, and these at separated periods, to this novice. And this is called the study of music! Were a teacher of sculpture to allow pupils to rush from one piece of clay modeling to another, bringing out but the roughest outlines of face and figure in any one case, with no time for the cultivation of the power to realize the secret fascination of expression, of grace and dignity in poise and bearing, this teacher of notes, and the class to which he belongs, would unhesitatingly declare him utterly without adequate knowledge of his business. And yet they do not see that they are themselves, in effect, doing the same thing; that music expresses the life of the mind and heart no less than its sister arts, and that one of the same demands which it makes upon its students is affectionate, untiring attention to the details which make the beauty of the whole; that by training the pupil to these habits of carelessness and superficiality, habits which will with great difficulty ever be entirely overcome, they are blighting, if not destroying, the power to feel and to make others feel the genuine charm of music; that they are blighting, if not destroying, the ennobling, educative influence with which the beautiful in music, as in nature, in literature, in sculpture, and in painting, lovingly envelops its genuinely earnest student.

I am not saying that there is an embryo artist in every pupil (heaven defend me from such a mistaken dream!); I am only saying that there are very often germs of art love which we as teachers may waken and develop or prevent from attaining the full perfection of growth.

ONE of the best things a musician can do for his art is to bring before the people the position that music should occupy in the general scheme of education. Music stands as the representative of the esthetic life in general. The world at large often gives to the term "education" the meaning of simply a collection of facts and theories, to the neglect of the esthetic sense.

But when we exploit the real place of music in the scheme of education, we are opening the way for all that goes to make up a higher and better esthetic life.

THE DEVELOPMENT OF THE ARTISTIC SENSE.

BY PERLEY DUNN ALDRICH.

[The present writer contributed an article to the JUNE ETUDE, on "The Ideal Summer School," which seems to have raised some misapprehension on the part of some of its readers.]

LET me disclaim, once for all, the slightest intention of scoffing at the various excellent methods of playing the piano or fiddle, or even of singing, that are abroad in the land. Each and all of them are worthy of respect according to their artistic results. But I have no regard for a method because it sells well. Has it come to this, that we must go about peddling a new method like a patent fly trap or a new banjo? Are we never to get beyond the lifting of fingers and diaphragms? Mr. Shakspere, who was a play-writer some years ago, pretty nearly said once: "There is a divine art principle that shapes our ends, rough hew them as we may." There you have it in its simplicity.

I think it was Berlioz who said that any music that sounded well was good music. Is any piano playing or singing that sounds well a good method? Well, why not? A man told me once that he thought Paderewski was a very great pianist, but that he had a bad method. Another brilliant party, who had taken about ten lessons in diaphragm culture, told me that De Reszke was a pretty good singer, but that he had a bad method, because one could see his chest move when he took his breath.

These two samples of musicians really have not entered the domain of art. They may be tottering near the ontside of the door, but they certainly have not entered the tent. There are more interested in the *how* than the *what*, and although this is a necessary stage of the game, it is a pity that they can not lift their eyes a moment and see the larger life that is beyond them, if they will only accept it. The law of this larger life is: That which sounds well is good art. A pupil said to me once, "Why do you sing that note that way?" "Because it sounds well that way," I replied. "But you could make it louder this way," he argued. "Well, why not hire a steam calliope and done with it," said I. Where shall we land if we work our art on the basis of the louder the better?

Now, as to methods. We necessarily number them by hundreds, for each one is just adapted to the artistic sense of its devotee. Some people have no particular art sense anyway, and they can comprehend only harsh effects. When a man sees no difference between the playing of Paderewski and the ordinary piano pounder, what is the use of arguing about art to him? There is n't any; and I won't let him into the summer school that I wrote about a little while ago, even at double rates.

The reader will surmise by this time that I believe that some people have, and other people have not, an art instinct. Those who have absolutely none of it are comparatively rare, like those who are color-blind. But the saving point of this proposition is that this art instinct comes under the same law that obtains in the spiritual as well as the natural world. It increases and perfects itself with cultivation, and you can not cultivate it until you get beyond muscles and diaphragms. Why are we not able to begin at an early stage of instruction and make a final appeal to the student's artistic perception? Let him discover for himself that it sounds better, and keep at it until we see that his artistic instincts are developing. Of course, you will find some students, as we all do, that we can not reach by this method. You will fail with them, and so will every one else, probably.

We all know that it takes a variety of qualities to make an artist. Intelligence, emotion, talent, technic, and a voice for the singer. The teaching of the old methods of playing the piano left out the emotional side entirely; hence the hammer-and-tongs way of playing. The modern methods are nearer the right track and are infinitely superior to the old ones in the development of the artistic instincts. Certainly, you must learn a good method, but do not forget that the reason underlying this method is that it is more artistic. There come moments in all our lives when we feel the necessity of getting at the deeper meaning of things and setting aside the material. The tendency in the study of musical history is to juggle with dates and epochs, and so I urged, in an article in THE ETUDE some months ago, that we study the music of the masters more, from Scarlatti to Brahms, and not bother ourselves whether they wrote with a stub pen or a quill. Your modern piano teacher is armed with a chart of the lifting and striking muscles and the vocalist with a photograph of his diaphragm and Adam's apple. Let all these have their day, but I must remind the reader that he is not free to run to the artistic when his feet are hampered by the apron-strings of methods. Cut loose once in a while, my friend, and come and attend my ideal summer school. You will find there neither diaphragms nor bottled larynxes.

LOST IDEALS.

BY FRANKLIN PETERSON.

FROM the moment a young man decides to devote his life to art he is brought within the reach of influences and impulses which may prove very dangerous in the disappointment and discouragement they are sure to bring in their train. His young enthusiasm catches fire every day, and is prepared to light before many a shrine a lamp of sacrifice which he vows he will never let go out. He is intoxicated at the prospect of spending his life in intimate intercourse with his gods, and even the hardest drudgery in technical study is a delight. His ambition is not infrequently of a strangely impersonal character; and he dreams of fame, not so much for himself, as for his ideals. Many of us can recall such a supremely happy time in our life, and must sigh as we think of the lost ideals which strew the path behind us, even although the discarding of some of them marks new stages of development, new powers of penetration.

Some of us, perhaps, have a few old letters of that early time—possibly returned by one of our "lost ideals," along with these other trifles which lie in the same drawer! How fresh they are, how eloquent of the beauty with which every new composition filled anew our already brimming cup.

Has any one of my readers a copy of the letter he sent to a worldly-wise relative who, in those happy days, tried to dissuade him from choosing music as a profession? He can understand now how his correspondent must have laughed to get the original; but does he not wish his own heart was as unselfish now, as able to give up all for art, as free from the daily care which is now such a depressing burden? A real musician does not for a moment regret the choice of his youth. One of our famous, most hard working, but not most pretentious musicians declares that he would not be anything else than a musician for double his income. What a great thing that would be to say if the aforesaid income fell just short of comfort or provision for dear ones depending on him.—"*Monthly Mus. Record.*"

A SUBSCRIPTION has been started to raise a fund for the benefit of Miss M. M. Hatton and Mrs. Frances Moore, the daughters of the composer, John Liptrot Hatton. The former has been teaching for forty years, but circumstances have been such that she has been unable to provide for future needs, and now her health is greatly impaired. The other daughter, Mrs. Moore, is the widow of a doctor who died suddenly some years ago, leaving her and her five children entirely unprovided for. Not only is her eyesight affected through an accident with lime, but owing to sudden and severe attacks of illness she is unfit to fight the battle of life, and both she and her sister find it more and more difficult to secure employment.

The Hatton-Moore fund is indorsed by the Marquis of Lorne, K. T., Sir George Grove, Sir Arthur Sullivan, Mr. William H. Cummings (who is a trustee), and others, who are in hearty sympathy with the movement. It is hoped that among the many admirers of Mr. Hatton in America the needed sum of $7000 may be realized. Mr. T. Stanley Chappell, 50 New Bond St., London, England, will receive and acknowledge any contributions which may be sent for this worthy cause. Novello, Ewer & Co., 21 E. 17th St., New York, will also receive contributions.

THE VALUE OF THE MUSICAL MAGAZINE.

BY HENRY HOLLEN.

It may now be said, relative to the history of music, that the age of musical literature and professional enlightenment has seriously begun its reign, and that the divine art is making tremendous strides on the highway of progress. True it is that the present era is one of abundant success. At no time did prospects look brighter.

And yet this great advance of music is only natural. We have been carried ahead by the general sweep of civilization. Music has made great progress, and in equal measure have its sister arts—law and medicine. We need look back only a few years, to the time of Schumann, for instance, to appreciate the changes which have taken place in this brief interval of time. From an age of crudity in more ways than one, we have drifted into another vastly different in every conceivable respect. We look back on the methods of but a century ago and they appear decidedly flimsy. And why not? Progress has opened our eyes to the shortcomings of the past and the possibilities of the future.

It was during Schumann's career that music saw fit to recognize literature as its helpmate. It was Schumann himself who inaugurated the era of musical thinkers. With his far-sightedness he knew that the pen must aid the keyboard. The possibilities of the future, he knew, were destined to be unlocked by it. Happily he was not alone in these convictions. With a few associates he founded a journal, "Die Neue Zeitschrift für Musik," and with an able hand he wielded the pen in the midst of dense ignorance. For ten years his publication thrived. "It at once became a great power in musical matters, profoundly influenced public opinion, and introduced to Germany many new writers, among them Chopin, Berlioz, Gade, Stephen Heller, Adolph Henselt, Robert Franz, and Sterndale Bennet."

His labors illustrated the power which musical literature was sure to achieve. Its good results were not slow in revealing themselves, but were well-nigh instantaneous. Schumann made himself felt, and his voice was respected in all musical affairs. His criticisms, "always striking and suggestive, and many of them very clear and forcible," revealed faults which were shrouded in ignorance. They scoffed at dogmatic ideas and ridiculed the many absurdities then prevailing. Those whose intelligence enabled them to entertain well-founded opinions—and there were a few of them—saw in the journal a means by which their various opinions might be distributed among the people generally. The ideas of the master minds of the music profession were circulated, and it is not wonderful that its influence began at a very early date to make itself felt in Leipzig, and, in fact, the whole of Germany.

This late date only reveals the inevitable. Schumann's publication, "Die Neue Zeitschrift für Musik," was but a prototype of the many publications of which the world of music now boasts. As the civilization of the world, as a whole, owes to the printing-press, more than anything else, its present grand condition, in the same proportion does the profession owe its present enlightened state to that mighty agent—the press. This fact is readily conceded by musical people generally.

In view of these concessions, it is surprising that anybody should neglect that to which music owes its progress and on which every successful individual must depend for support—viz., musical literature. It is an astonishing fact that there are teachers who seldom, if ever, glance at a book or a periodical written on the subject of their own life-work. It is true that there are those who have never taken the pains to read an item of information dwelling on the subject of their professional duties. We need not imagine them; they are everywhere about us.

You will find, if you investigate, that they—the non-reading teachers—are the complainers of the profession. It is they who moan and sigh over their alleged ill-successes. It is they who complain of the inappreciation of the public, and the hardships which they are consequently forced to endure. How pathetically they relate to us their numerous tales of woe!

Inquire into the non-reading class of teachers and you will invariably find that they compose the "rusty" members of our profession. We could not hope that it were otherwise. Logical result of a logical cause! As new ideas are circulated and distributed by means of books and periodicals, one must expect to find them there. If information were borne "on every wind that blew" it would indeed be a fortunate event for those of our brethren known as "old fogies." But as our earth is not an ideal place in every respect, the so called "old fogy" must come to grief.

Considering the rapid progress the arts are making, it can not be expected that the professional who does not condescend to read can keep apace with his fellows. Consequently he becomes a struggler, and finally caps his unfortunate career by falling out. Inquire of those who "have fallen by the wayside" as to the cause of their misfortune, and they will tell you, if they are intelligent enough to realize it, that "they were unable to read," or that they had neglected to utilize the most valuable means to the end. The survival of the fittest reveals itself at every turn.

The plea for and in behalf of musical journals has often been made, but, as it is, circumstances have not yet outgrown it. "They are the teacher's best friends; they are among the most effective means to enlighten the masses. Every intelligent teacher ought to sustain musical publications of this kind, and, in order to aid in his own usefulness, he ought to see to it that both parents and pupils read them."

Every wideawake man depends for assistance on periodicals published in the interest of his profession. The doctor reads his "Medical Report," the pharmacist resorts to his "Pharmaceutical Era," and the lawyer turns to his "Legal News." There are events transpiring every day with which one should be acquainted. Each week brings into prominence a new idea promulgated by an individual for the welfare of an entire profession. Information is gleaned promiscuously,—here a note concerning a new method of teaching, and there an item concerning the appearance of a new publication, with which it might be for the teacher's good to be acquainted.

It is in the periodical that opinions may be freely exchanged. One mind can not conceive all that is the best and the most practicable. One may supply *this* and another *that*, and ultimately a whole theory may be built up. No man's knowledge is entirely original; we are all plagiarists to a certain extent. We acquire a knowledge that is substantial by intermingling with our own the ideas of others. All are not gifted in the same proportion. The intellect of one individual may not be comparable with that of another. Through the musical journal a musician of superior attainments may lend to the man of mediocrity the output of his intelligence. It is the grandest medium of mute benefaction of which we can conceive.

The non-reading teacher reveals his identity in more ways than one. Listen to the conversation of the reading and the non-reading teacher and note the world of difference. The former is invariably characterized by intelligence and progressiveness; the latter is as stagnant as the water of a mud pond.

Aside from being the means of keeping the reader informed and up-to-date, the musical periodical is no less important as an agent for arousing and sustaining interest in pupils and the community as a whole. By its aid the teacher is enabled to awake the lethargic indifference of the community in the midst of which he may be laboring, and thus increase his patronage in an effective manner.

There is always something in the world of music to interest the general public. "Music is the art of today. It is the most popular and the most wide-spread of all the arts. Great men and women have studied it, and are delighted in practicing it. Poets and lecturers talk about its influence; the condition of musical culture is improving, and every intelligent person ought to keep apace with it. People of refinement are expected to converse intelligently about music, and in order to do so they surely ought to read music journals, for these furnish them with the latest musical news, and they furnish them also with solid instruction."

Pupils should be encouraged to read musical literature in connection with their lessons. This will have the tendency to lighten their labors, to arouse interest, and to make them more active. Teachers should make it a point to refer them to books and to articles of special value. Readings should be assigned with every lesson; and when teachers realize the good results evolved from this work, they will not begrudge the extra time devoted to it. It will prove to be work generously remunerated.

HOW TO MEMORIZE.

BY OTTO S. JONASCH.

For some time I have been trying to discover the quickest, most accurate, as well as the most retainable method of memorizing. I have read a good deal on this subject, and have heard clever musicians discuss the point, but obtained little help.

My principal reason for dissatisfaction with the usual way of memorizing is that it takes too long; before a piece is learned one is tired of it. Another objection is, that even after one has succeeded in memorizing a piece, if it be laid aside for a few days one is more or less uncertain on taking it up again, and all the former hard work and drudgery shows such small results.

The fault of this lies greatly with the teacher. The majority of piano teachers frequently give a pupil who is beginning to memorize a difficult Chopin or Liszt composition, or something equally advanced, and which is often beyond the comprehension or the technical ability of the pupil.

How a pupil should memorize, and how his teacher should guide him, are many aided questions, but in my experience I have found that the following rules have been successful in almost every instance:

First, select a piece, the notes of which the pupil can master very readily, so that he will not be obliged to use up the greater part of his energies in struggling for the execution. This done, let him study it according to the following directions:

Memorize the music played by each hand separately. Play the first phrase through several times very carefully and very slowly. Then close the eyes and imagine the music before you and go through the same thing once more. Should a mistake be made, play it through once more, watching the music, and especially that part where the error was made. Then close the eyes again and repeat it to test the memory. By this time it will be known well enough to write it down. Take every phrase thus until you come to a convenient stopping-point or to the ending. Each phrase has now been learned separately, —go back to the beginning and play the whole from the notes very carefully, watching the beginning and ending of phrases. Then try to play the part memorized through from beginning to end with your eyes closed.

When each hand has been separately memorized, it will be a very easy matter to put them together. Play the first phrase through, paying strict attention to rhythm, as the rhythm in each hand may be entirely different. Then close the eyes and repeat it. If there is any uncertainty about the notes, go through it a few more times, phrase by phrase, separately to the ending. Return to the beginning and play it through several times from the music, then lay aside the notes and repeat from memory. By this time the notes will be so stamped on one's mind that it will not be necessary to refer to the music at all.

There is still another important point, and that is, memorizing at a dumb keyboard, or clavier. Do not think it is necessary to hear what you are playing in order to memorize, for that is not the case any more than it is necessary to read a book aloud in order to understand what you are reading. The rhythm of a composition should be guide enough to enable one to learn it. The sound of the piano destroys mental concentration on the notes to be struck.

Every teacher should arrange to add some work in ear-training to his course of piano study and theory of music, no matter how simple the work may be. Training the ear is training the principal organ of the musical sense.

NEW PUBLICATIONS

A HISTORY OF THE PIANOFORTE AND PIANOFORTE PLAYERS: Translated and revised from the German of Oscar Bie, by E. E. Kellett, M.A., and E. W. Naylor, M.A., Mus. D. New York: E. P. Dutton & Co.

The combined efforts of Dr. Bie and his editors and translators have produced a book that every pianoplayer will welcome. Dr. Bie, stimulated, we suspect, by the neighborhood of the "De Wit Collection of Instruments" in Leipzig, from which illustration has been liberally drawn, has produced a book, which, although inexact, and to a certain extent superficial, or, shall we say, slightly provincial, is very interesting, frequently new in information, and occasionally subtle in criticism.

The chapters, Old England—A Prelude; Old French Dance Pieces; Scarlatti; Bach; The Galanten; Beethoven; The Virtuosos; The Romantics; Liszt and the Present Time, and the author's postscript, are each well worth study, and, thanks to the labors of the translators, fairly clear.

The first of these, "Old England," is decidedly the freshest and most just. It is surprising how near the author often comes to the truth in his generalizations and deductions—only just misses it, in fact. The trouble with the deductions is the philosophic theory of Germanism. To English song and English instrumental music the doctor does more than justice—you may compare with Crowest's excellent book, the "Story of English Music." Dr. Bie owns to a consanguinity with the Dutch school, but Italy and France he turns off with a word. You find out why presently; England must be the field for the development of the clavichord, because France is presently to be introduced as the elaborator of the dance, devoted to "all the pleasure in the formal beauty of hollow conventionalities." Of the rôle that dancing played in Italy during the Renaissance; of the universal conduct of English life by dancing, which Mrs. Lily Grove brings out with such a mass of detail, our author is wholly ignorant. That English judges danced, clergy danced, nobles danced; that English courts opened and churches prayed in solemn dances; that lands and offices possessed obligations to dance attached to their tenure, Dr. Bie is oblivious. But even this leaves us unprepared for such slips as "the pantomime was invented by the Duchess of Maine; it was in 1708," etc. The great artistic development of the Roman Empire smudged off with a blot of ink!

Just as inexact is the proposition that "it was inevitable that Italians should invent the opera—the opera in which everything tends to the spectacular." Not a word, observe, about the grand Wagnerian combination of orchestra, declamation and scenic effects. Italy, which raised singing to its highest point, must smart for it. She gave herself over to the development of an empty virtuosity upon the keye of the clavier.

The prompt statement that "with the appearance of Bach the whole history of music turns to Germany; and clavier music so far as it has a particular meaning is henceforth German," is not a surprise to the reader. Bach, endowed by his Croatian blood with dramatic versatility, is indeed cheerfully adopted; so are Mozart, the Austrian, and von Beethoven, the Dutchman. But poor Haydn, the Croatian; Clementi, the Italian; Field, the Irishman (our author erroneously places Dublin in Scotland); Liszt, the Hungarian; Chopin, the Pole; and Saint-Saëns, the Frenchman! Alas, poor Yorick!

In a line with this is the good doctor's scornful denunciation of "Handel, who first followed the wise prescription, glory in Italy, gain in England . . . who is never troubled by an exacting inward conception, or overwhelmed by his own imagination, as are all true artists." This of the composer of the "Messiah," of "Moses in Egypt," of a series of harpsichord suites filled with gems of most pellucid luster.

The good taste of the translators has worked wonders with the text, which, flowing from the pen of a true, serious, deep-hearted German *musico-literateur*, must, of necessity, sport with a mixed metaphor on fit occasions.

We are not surprised to read that after Purcell and Arne, "English clavier music in later generations blends with the Continental stream until it is absorbed and must seek its nourishment from without." After forsaking the company of those worthy Britons, to reappear in future generations, to blend with a stream, subsequently to be absorbed, and then to manifest a reviving appetite, would seem to have successfully solved Hamlet's conundrum, "To be or not to be."

This is not *quite* as wild as an allegory on the banks of the Nile; but what of this—of Chopin?

"His greatness is his aristocracy. He (like Sartor Resartus) stands among musicians in his faultless vestnie, a noble from head to foot. The sublimest emotions, toward whose refinement whole generations had tended; the last things in our soul, whose foreboding is interwoven with the mystery of the Judgment Day, have in his music found their form. At this Judgment Day appears to be expressed what man kept dark within himself, and shuddering, sought to hide from the light. Now it is free without becoming plebeian; it has been uttered without becoming trivial. This miracle is sung by geniuses, who are not as cold as marble nor of such unreal beauty that we, to our horror, are constrained to believe there is an anti-human classicism. No; the angels wear those delicate feathers as they weave nobility and joy into one. These are Polish piquances, —tender and shining eyes of inner fire, with happy, heavy lids, and gently curved outlines in which pride and spirit blend together; speaking lips, which have something sweet to say, and gentle, melting contours."

None of us—no, never in its maddest gambols—ever struck an Egyptian allegory as wild as that!

The chapter on Beethoven introduces a nautical experience. "Beethoven revels in the gloomy. He buries himself in deep tones, as in the Andante of the "Pathétique." Later, on the magnificent Broadwood piano which he received from England as a present (*perfide Albion!*), he goes with delight into the regions of the deep! "The trios of his Scherzi are full of the sonorous murmuring of billowy chords."

Beethoven must have escaped from his perilous craft, however, for he lived to write an Adagio (Op. 106) "wide as life itself, and Michelangelo-like in its strenuous longing for F-sharp major!" We do not know exactly how to take this revelation of the key relationships of the architect of St. Peter's. But what of that? No true musician of the modern German cult ever writes with less than three antagonistic meanings concealed beneath the majestic contortions of his paragraphs. It may not have been Michelangelo at all, but a prophecy that Dreyfus would appeal to Kaiser Wilhelm.

On the other hand, Dr. Bie's criticism is sometimes surprisingly neat and delicate. Of Bülow he says: "Great draughtsman as he was, he hated all half lights and colorations; he pointed his pencil very fine, and his paper was very white." Of Beethoven (Music as Speech) he writes: "The words appear to tremble on the lips."

But when we meet our author turning from von Weber, to find "Moscheles, the man of the time"; when he finds Rubinstein's suites of dances, which Josef Hoffman played with such éclat in New York, "rapidly dropped into oblivion," when we see him "place on D'Albert the crown of the piano-playing of our time—a small man with giant power; a lovable person with astounding artistic serioneness," we rub our eyes.

So, too, the following paragraph betrays how much in artistic reputation must, as Taine suggested, be explained by climate:

"Paderewski, idolized in England and America, is the delicate, emotional, drawing-room player; Sauer, the bravura pianist; Siloti, the interpreter of Russian piano music; Friedheim, the Liszt player; Rosenthal, the astounding technician: Ansorge, one of the most intellectual; Vladimir de Pachmann, with all his extravagance, at least plays Chopin mazurkas with absolute faithfulness to their national characteristics; Busoni shows great passion." Paderewski a drawing room pianist, Sauer a bravura player, and Busoni possessed of great passion, will amaze the Americans who most sincerely admire these pianists.

But our author has a surprise for us nearer home. His postscript contains an industrial review of piano making. He places at the head of the art "Bechstein, so fundamentally sound, and Steinway, with his *patent fulcrum*—the latter possessed of 150 acres of timber land in their great estates in Astoria." Ah, Dr. Bie, it were sweet for you sportively to rest your head in the lap of Nature (as you said of Beethoven), beneath the shades of the primeval forest that stretches from the Dewey memorial arch, by way of the Brooklyn Bridge, clear to the very end of Long Island!

WHAT MAKES MUSIC SUCCESSFUL?

BY THALEON BLAKE.

A marked and characteristic demand of the present times is for trained thinkers. In every business and calling the master workmen are continually searching for *capable* men. Everything being equal as regards education, talents, etc., of two persons, the one who puts the most brains into his work, who can think and *does* think, will outstrip the other in the race for material success.

There are many musicians who possess talent, who have a desire to succeed, yet fail because they are not trained thinkers. It is the wail of the unsuccessful that they are unlucky or unfortunate.

Now, I do not believe in luck, any more than I believe the moon is made out of green cheese. These unfortunate brethren should waste no time blaming others, or circumstances, or what not, but seek to discover the real causes of failure, which they need look for no further than within themselves. The knack of "accomplishing" things, of "working well," presupposes at once the ability to "think well." Industry, sobriety, judgment, perseverance, push,—all these, and more, may come to the man who schools his brains and will.

Music is the language of the heart, and appeals to the head only through the emotions; yet it requires brains to write it and brains to interpret it, and the more brains put in their work by the composer and interpreter, the larger and surer will be the measure of their success.

Teachers, put brains in your work, put brains in your teaching, put brains in your reading, in your thinking, and teach your pupils to put their brains in their studies and practice! It is inspiring to see the progress students make, once they have learned to study, reason, or practice coolly, steadily, and systematically.

What is executive ability? Is it, after all, anything more than the art of *driving* your business? Multiplicity of duties bewilder all but executive heads. Why? Because others attempt to do several things at once. The man of affairs has learned by experience that if he has fifty different things to do on any given day, the proper way to proceed is to ignore forty-nine of them and *complete one*. Then proceed with the next, and so on. Here's the whole secret in a nutshell: *Do one thing at a time!* No one can work a problem in trigonometry, and read and play on the piano a difficult piece of music at sight—and do both well. I've tried it, and played the piece over and over until the example proved itself to be correctly solved, but then I always found that I got more insight into the music in ten minutes afterward than in an hour of trying to do two things at once. The vast and varied amount of work that can be accomplished in a day or week by following this rule of doing and completing one thing at a time is enough to astonish any one who has not tried it.

I believe in system. The sole difference between a mob of a thousand men and a regiment of veterans is the difference between disorder and system; for men are men, and I do not care who the men may be, train them right and they will fight right. I believe in systemization, and find that routine is invaluable in getting dry details done. A daily task of definite length, performed at the same hour each day, item by item, in regular order, the whole planned after careful thought to best meet the requirements of each individual, is the only logical method of working which is at once easy, certain, and rapid.

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

THE TEACHER'S HEALTH.

ROBERT BRAINE.

TAKE care of your health if you would do successful work. It is impossible for a teacher to give a really helpful lesson unless he is brimming over with nervous energy and personal magnetism. Such power is invariably possessed by really great teachers, and it is this, as well as their great knowledge, which enables them to turn out great pupils.

There is no profession which makes greater drafts on the nervous energy than music teaching, and for this reason the teacher should carefully husband it. It is simply a case of slow suicide for the teacher of music to teach more than six or seven hours a day, and yet we often hear of teachers teaching ten or eleven as a regular thing and sometimes as high as twelve or thirteen on special days of the week. The system can not long stand up under a strain such as this. A vocal teacher in New York city recently boasted of having given twenty-eight consecutive lessons in one day and evening. It was certainly a very foolish proceeding and would do his nervous system more harm than a month of teaching at the rate of five hours per day.

One of the most successful teachers I ever knew, who got through immense amounts of teaching in his life, and had not a gray hair in his head at the age of fifty, made it a point to take a walk of five minutes between each lesson he gave. If the weather was fine he would walk a block or so in the open air, and if the weather was bad he would walk around the halls of the building in which his studio was located. The walk would relieve the tension on his nervous system and he would return refreshed for the next lesson.

Another thing: never leave all your teaching for one or two days. Scatter it through the week. A moderate amount daily is best for the health.

A COMMON ERROR AMONG TEACHERS.

MADAME A. PUPIN.

A TEACHER is hardly to blame for taking a pupil at her own estimate. A new pupil comes and says she can play Leybach's "Fifth Nocturne" or Liszt's "Second Rhapsodie," and does really make a creditable performance of the same; yet it is hardly safe for the teacher to assume that the player knows all that leads up to these pieces.

It should not be assumed that the new pupil knows what a minor scale is, or why some scales have sharps and some flats, or that she can tell the key of a piece from the signature, or read the notes written on leger lines. Some teachers and some text-books begin with the assumption that the student is familiar with certain fundamental principles, and subsequent teachings are often obscure for lack of this omitted knowledge.

Other teachers have the habit of saying: "I shall begin at the beginning. I shall assume that you know nothing whatever. If I tell you something you already know, it will not harm you; but if I omit to tell you something you ought to know, but do not, I shall have defrauded you. I shall soon find out what you know, so you need not fear you will be put back; you will be put just where you need to be put to get a thorough training."

A teacher examining a new pupil asked, "What is the meaning of this sign ⌒?" and received the following reply: "Well, I always thought that was a moon and a star, but I never understood why they put it in music."

It does not always occur to a teacher to inquire if his pupil knows certain elementary principles, so when this pupil goes to another teacher, who is more exact, the former teacher gets the credit of being ignorant or superficial, when in fact he is only careless or thoughtless.

EXPRESSION.

S. N. PENFIELD.

RHYTHM, melody, dynamics, these, the three elements of music, as taught in the old time instructors, or, in plain English, correct time, correct notes, correct expression. The first and second of these elements are generally well or pretty well looked after by the average piano teacher. The third is largely neglected, not purposely, but as the result of a variety of causes. Of these we note the following: First, the absence of expression marks in the printed music. It is a great annoyance that composers are careless about writing in their marks. Sometimes not a mark is found from beginning to end of the piece. But that is another story. Second, the misleading of wrong marks. Publishers have always musical editors whose business it is to revise manuscripts and supply deficiencies in the marking. Naturally they do this in a perfunctory, stereotyped way, and in any case they can not know all the nuances intended by the composer. Therefore their marking is frequently wrong. Frequently the printers are at fault. But the third and most common trouble is the carelessness of both teacher and pupil as to observance of the existing marks. It is to be expected that the pupil will overlook these to some extent, and all the more as he has to play many passages over and over again for accuracy, and he thus loses the continuity and significance of the musical thought. Frequently the boy or girl has to fill in the time after school with practice and the thoughts are out of doors with the youngsters at their play. But the fault is largely with the teachers themselves. When their work becomes mechanical and perfunctory the case is sad indeed. No teacher is competent who can not give examples of all effects called for by the music, and who can not personally supply the deficiency of expression marks or correct the wrong marks which he finds printed. Farther than this, no teacher succeeds who does not inspire his scholar to search for and actually secure true expression. Yet there is such a thing as mechanically playing loud, soft, slow, fast, staccato, legato, accent, retard, etc., and still not find the music really saying anything to you. Observance of the true marks is a *sine qua non*, but real expression, real talking of the music is something higher, something deeper, which can not be put into expression marks. The ear must recognize it, the fingers reduce it to practice and the musical sense sit in judgment upon it. This the noblest work of teacher and pupil!

"METHOD" TEACHERS.

J. W. CLAUS.

EVERY experienced music teacher has noticed and observed the great difference in pupils about receiving ideas, comprehending quickly the division of time, and understanding the musical terms. Some appear to learn by intuition, while others can scarcely be made to understand at all; and yet often the one with the quick understanding may be the slowest at execution. He will be the quickest able to go forward without the aid of a teacher, but the most backward in making his skill available—that is, in letting others perceive what he really has accomplished in the art of piano-playing.

It is this peculiarity in different scholars that tries most the honest teacher. The teacher with narrow mind and views will go on with a certain fixed "method" of teaching, pursuing the same course with the two kinds of pupils; and this sort of machine-way of going to work spoils the chances of many a pupil who might accomplish considerable under the guidance of wide-awake instruction. Teachers with but one idea are but poor apologies, no matter how facile may be their own execution and interpretation of a program.

WATCH THE LITTLE THINGS.

CARL W. GRIMM.

THE difference between a good player and a poor one consists principally in little things, but those little things make the difference great. There are quite a number of pupils who practice faithfully, yet do not improve much, merely because they do not watch the little things. For example, the notes, the accidentals, the time-values, the fingering, and the like; all things that they know very well, but never see, because they do not apply their knowledge. How many lessons are actually wasted because the time which ought to be used to teach something new has to be consumed with weeding out unpardonable mistakes—errors that would not be there had the pupil only watched such little things. Be ever on the alert for mistakes as you would be for thieves. Where the corners are not swept, spiders will spin their webs.

How can the pupil expect to find a lesson interesting when the time has to be employed in the irksome task of merely patching up and mending his careless practice? Think of the time wasted in practicing a piece wrong. Why not be wiser and do everything correctly in the first place? Furthermore, the amount of care you bestow on anything shows how much, or little, you esteem it.

If you wish to arrive at the great things in music, then watch the little things early. Doing this requires lots of patience, but only patience and perseverance will finally conquer all difficulties. If your playing be worth anything, you must have made it valuable by a great amount of work and care upon the almost numberless little things.

A MUSICIAN'S DIGNITY.

JOHN S. VAN CLEVE.

THE musician, whatever his specialty, should demand respect from other people. There is no reason why he, since he is one of the very subtlest and most alert of intellectual workers, should not be so recognized and treated. But to secure respect he must begin by reverencing himself. Not in a spirit of arrogance and self-conceit, for that comes of intolerable narrowness, but he should think of himself reverently, because of his vital and constant connection with so great, and noble, and important a subject as music. Then the next thing he should do is not to show a captious spirit by taking offense; by a disposition to look out for slights. On the contrary, he should bear himself as one who takes it for granted that any man of culture and character must know his value.

Avoid the two extremes—petty irritability and swollen arrogance.

WORDS OF ADVICE.

WARD STEVENS.

DON'T let your enthusiasm blind your common sense. Enthusiasm backed up with common sense is one-half of the battle won. Don't accept as truth or fact everything that you read; have enough confidence in yourself to venture an opinion, and so avoid stuffing in a lot of rubbish and the expressions of inexperienced and ignorant people. Never study the piano with a man who is not or who has not been at some period of his life a first-class performer, for it is only these people of practical experience who are capable of giving you worthy assistance. Watch with discriminating eye the path of experience, 't will not be time wasted. Cultivate those whom you *know* to be serious artists, not those who must needs be advertised as such. Always judge an artist by his work, not by his newspaper reputation. It is not Clementi's "Gradus," nor Tansig's "Daily Studies," nor the "Pischna Exercises" that gives you technic, but it's the proper use of any one of them. If you have a musical idea, do not be afraid to express it to your teacher; if he be a conscientious man, he will give you credit for it. Individuality is always recognized by the true artist; 'tis only bigoted ignorance that will not allow it. Never refuse to play for artists, or those who appreciate serious music; this experience of playing before people is invaluable to the concert performer.

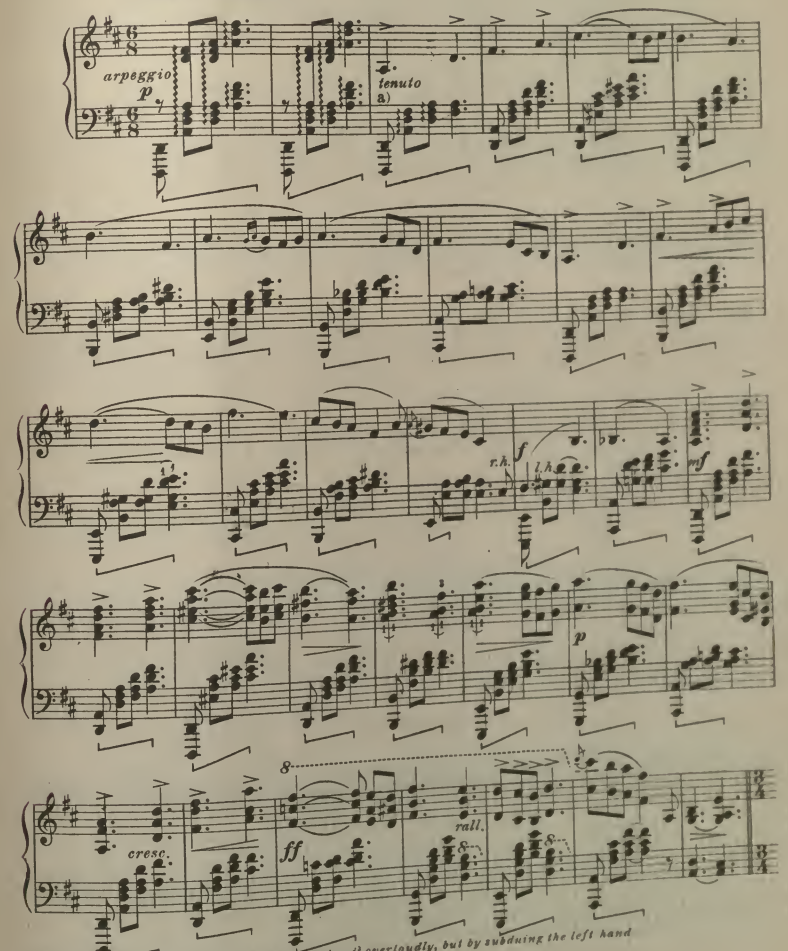
No. 2940

VALSE LENTE.

Revised by Constatin von Sternberg.

MARTINUS SIEVEKING.

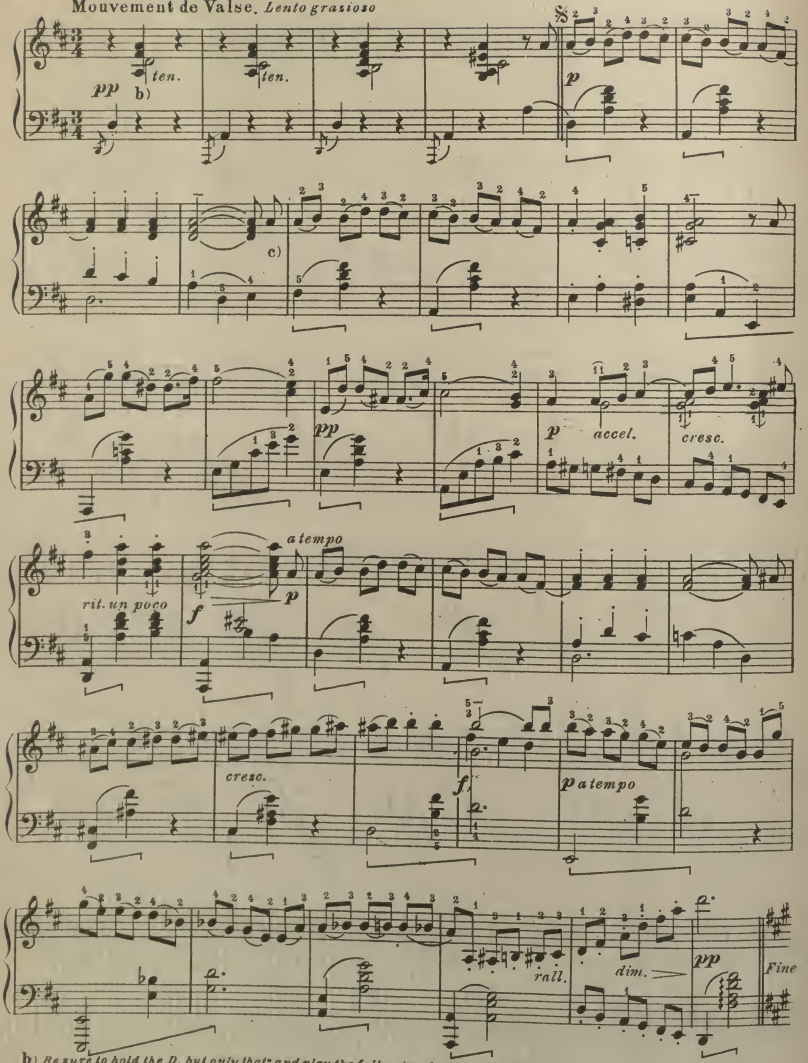
Andante cantando.



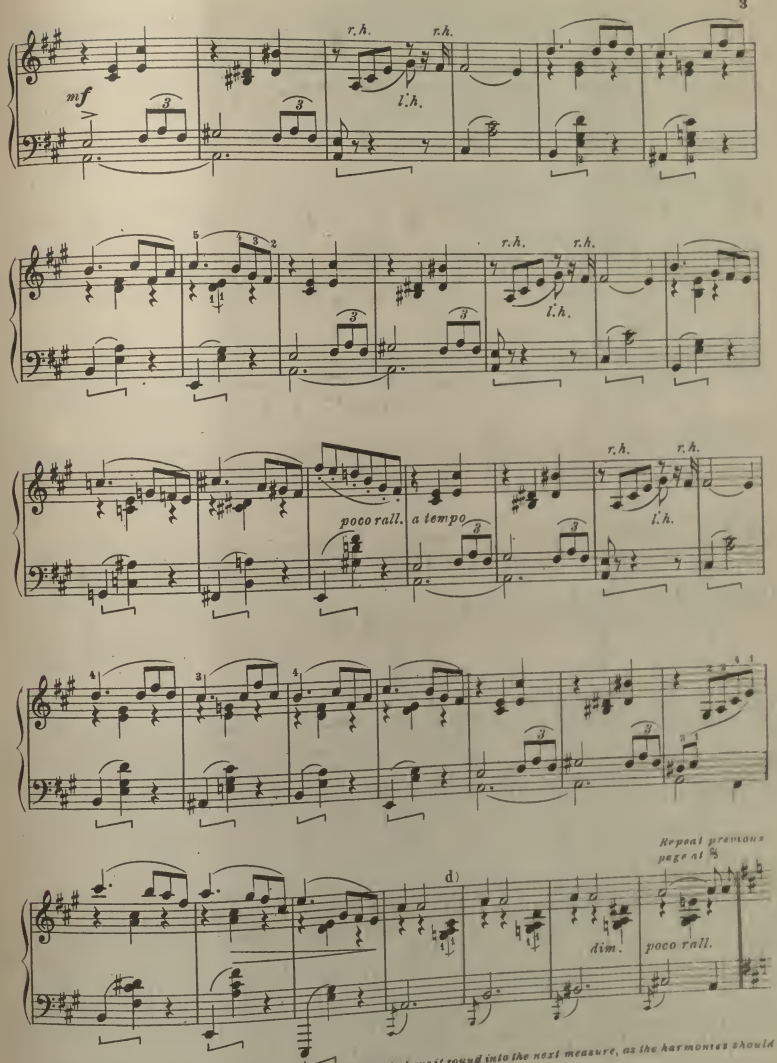
a) *Keep the melody prominent, not by playing it overloudly, but by subduing the left hand*

Copyright 1899 by Theo. Presser.

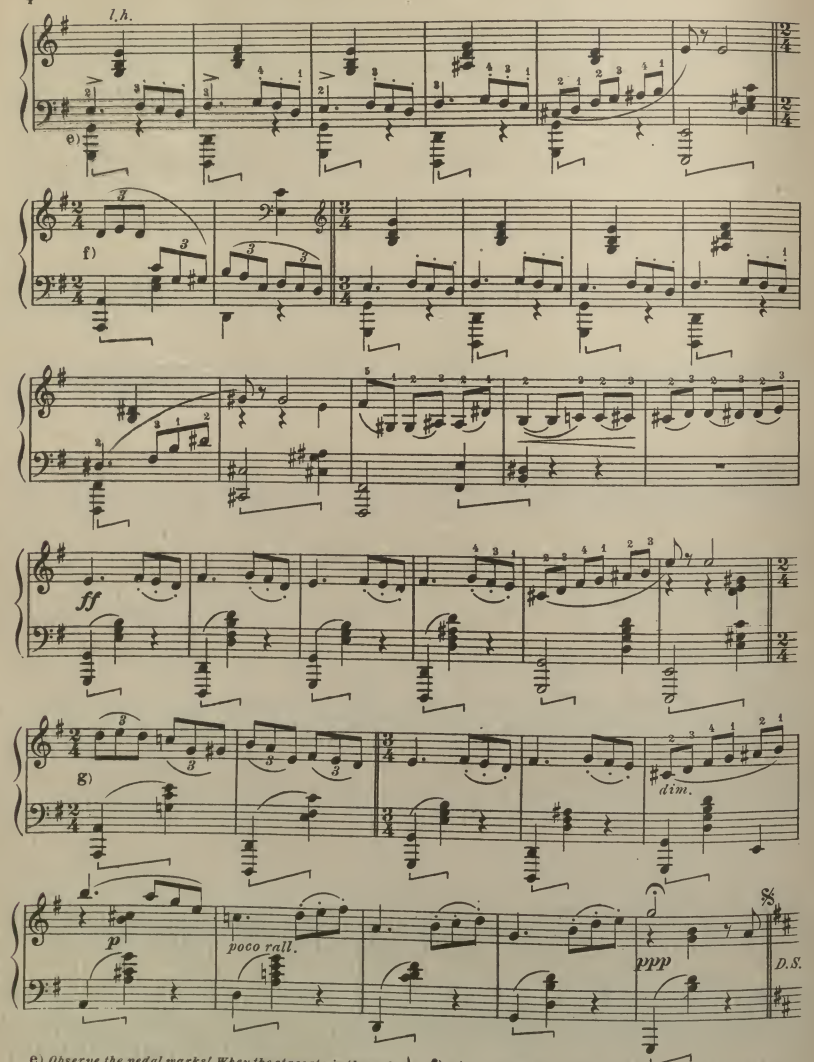
Mouvement de Valse. *Lento grazioso*



b) *Be sure to hold the D, but only that; and play the following 3 measures likewise.*
c) *Lift the left hand so as to have it ready for a firm attack of the next measure.*



d) *This 3d beat is a mere complement; be careful not to have it sound into the next measure, as the harmonies should collide.*



e) *Observe the pedal marks! When the staccato in the melody begins, the pedal must be released.*

f) g) *This change of time really concerns only the left hand; the 8th notes in these two measures are not different from any of the preceding ones.*

Spring Song.

Frühlingslied.

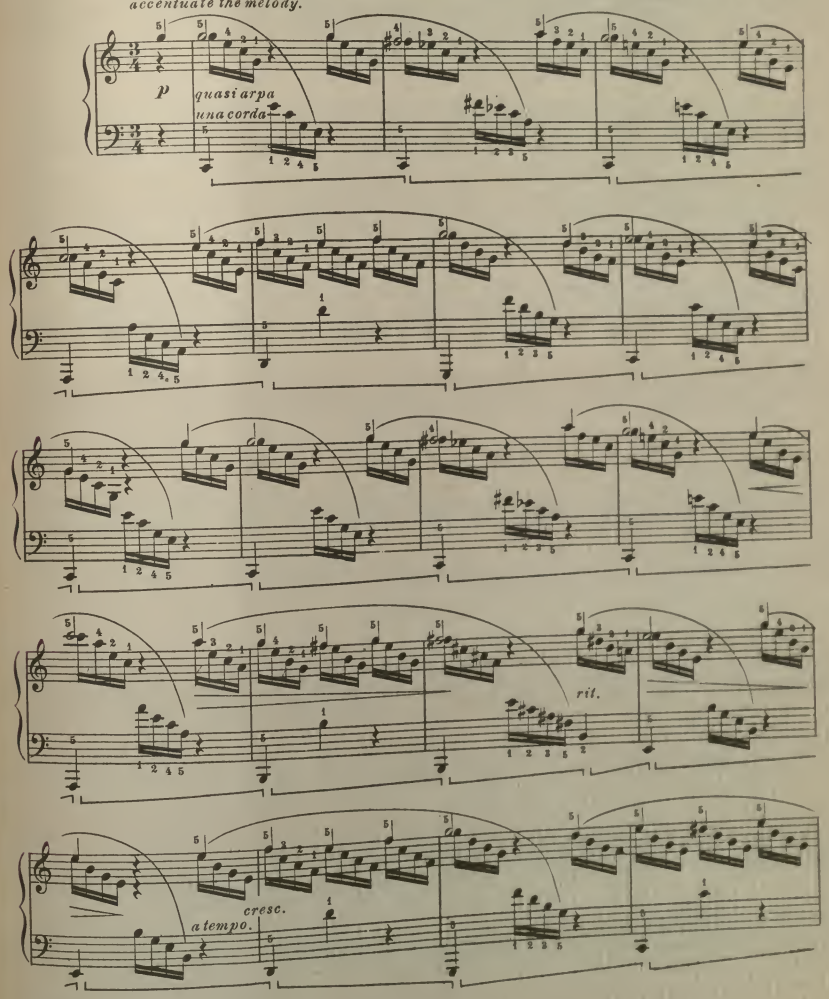
(In the Form of an Etude.)

Revised and fingered by A. Stankowitch.

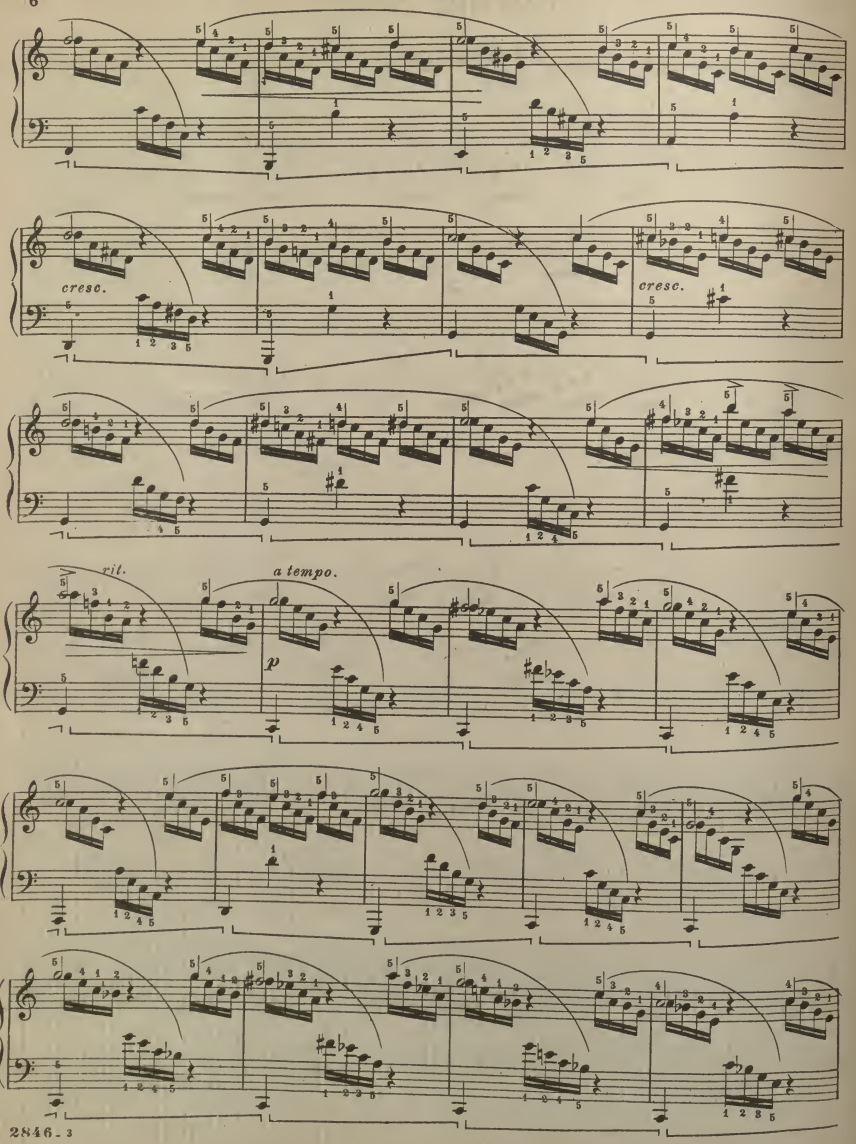
Allegretto. M. M. ♩ = 132 - 160

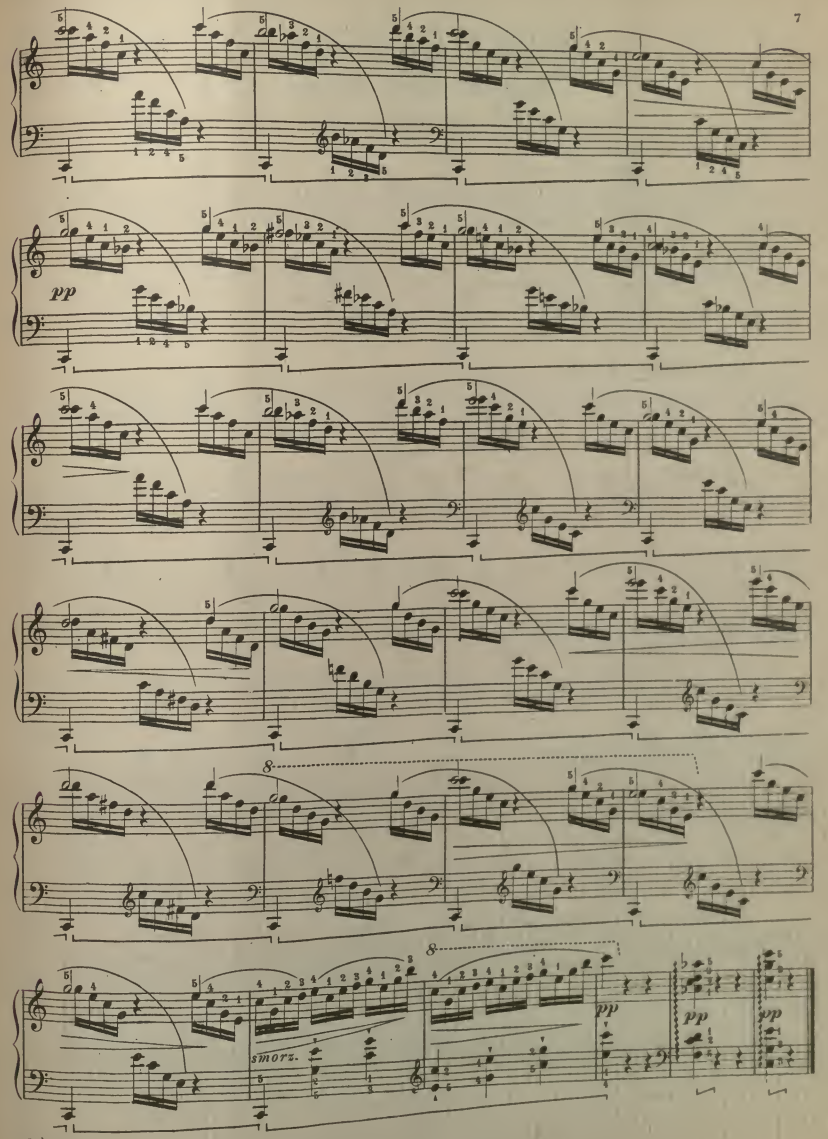
accentuate the melody.

Victor Hollaender, Op. 3, No. 1.



Copyright 1899 by Theo. Presser.


cresc.
cresc.
rit.
a tempo.
p


pp
8
8
smorz.
pp
pp
pp

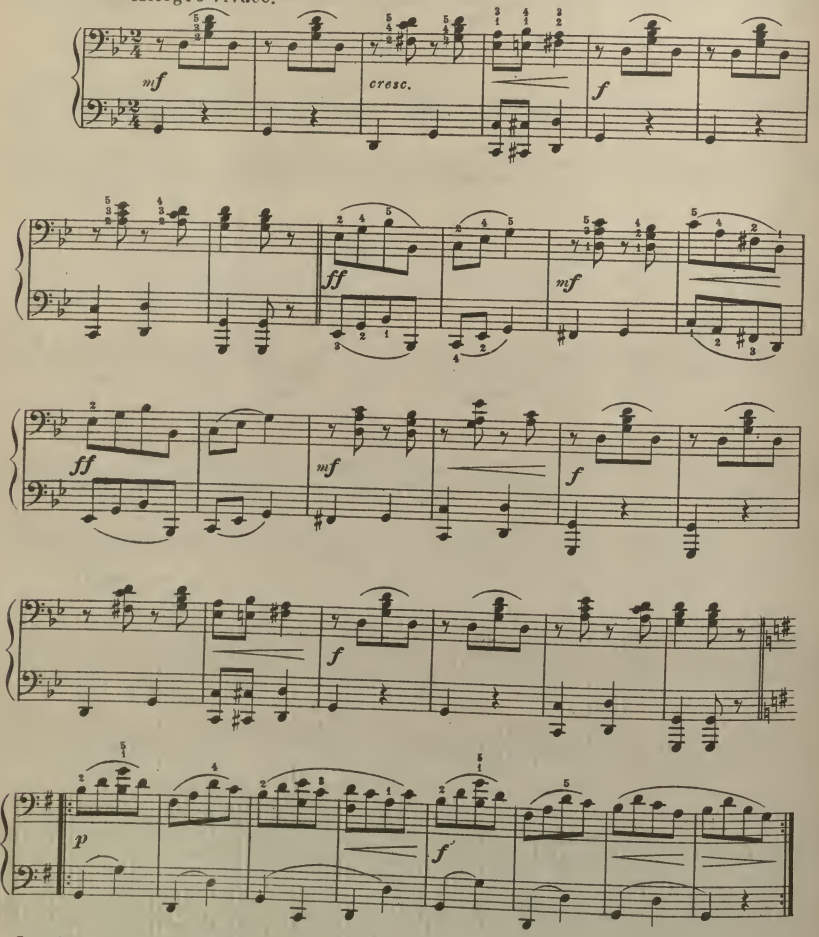
Hungarian Dance.

Ungarischer Tanz.

SECONDO.

Bernhard Wolff, Op. 166, No.4.

Allegro vivace.



Copyright 1899 by Theo. Presser. 4

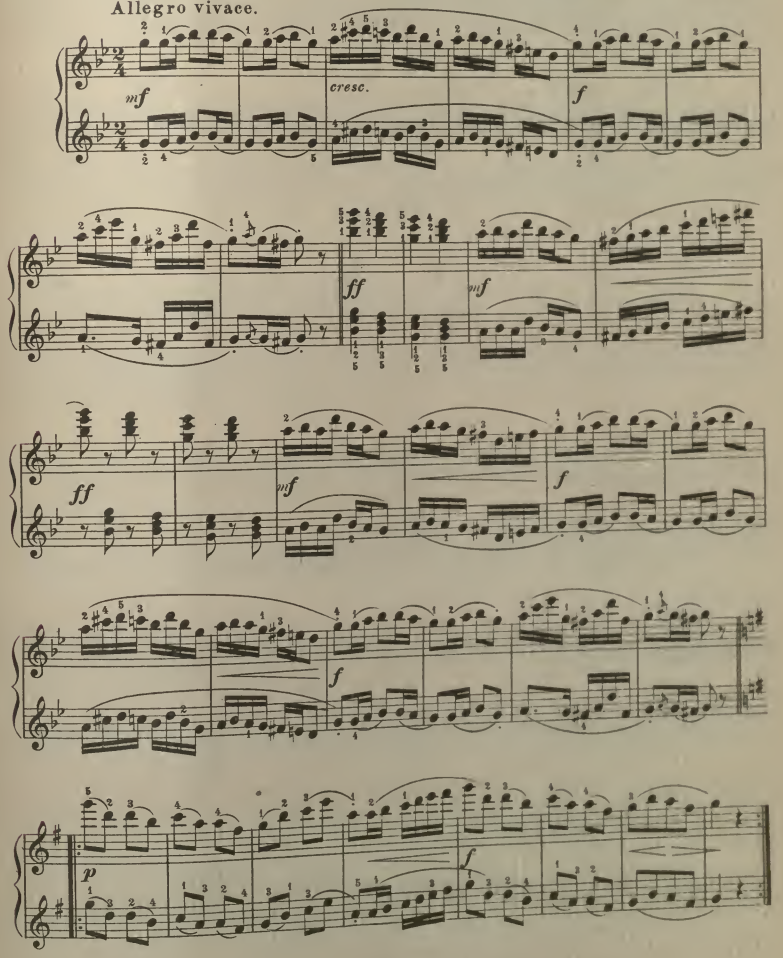
Hungarian Dance.

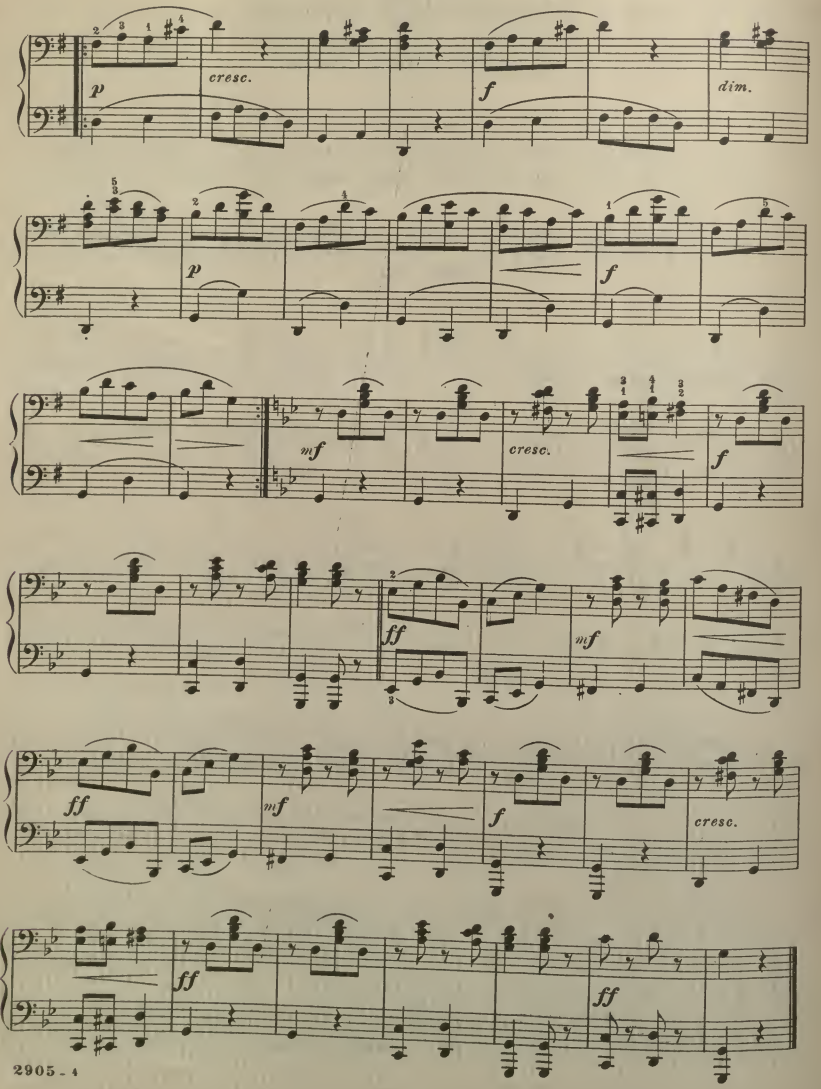
Ungarischer Tanz.

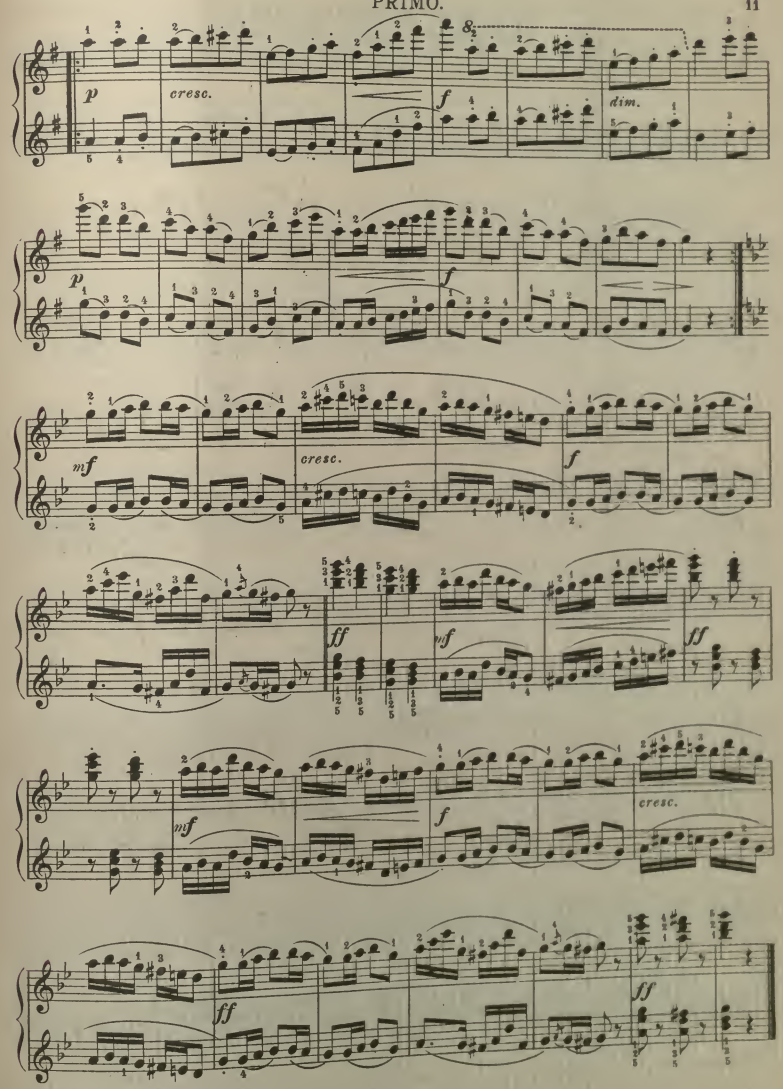
PRIMO.

Bernhard Wolff, Op. 166, No. 4.

Allegro vivace.



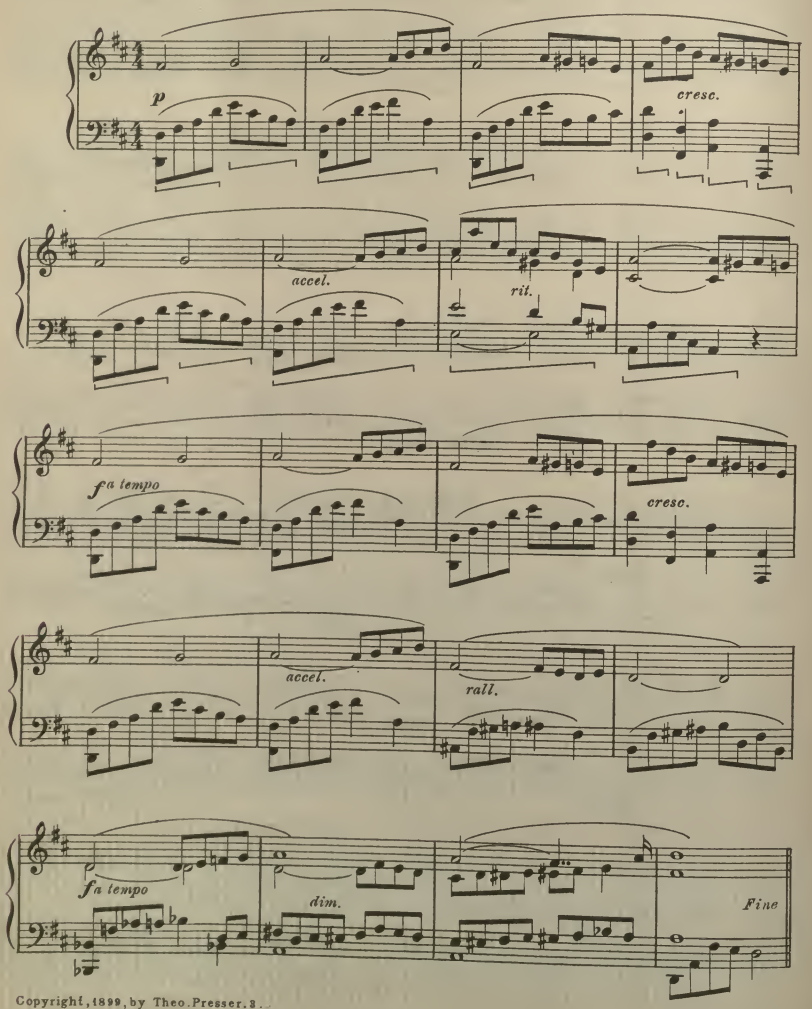

p
cresc.
f
dim.
p
f
mf
cresc.
f
ff
mf
ff
mf
f
cresc.
ff
ff


p
cresc.
f
dim.
p
f
mf
cresc.
f
ff
mf
ff
mf
f
cresc.
ff
ff

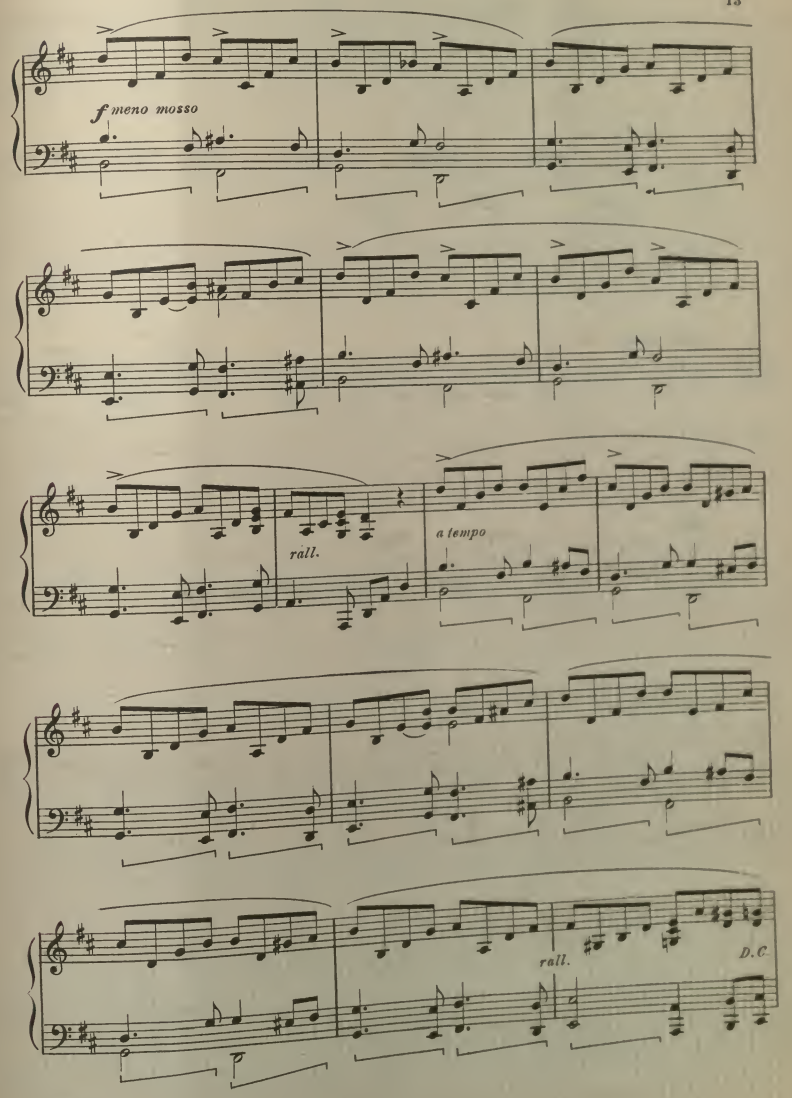
No 2943

REMEMBRANCE.

Harmel Pratt.



Copyright, 1899, by Theo. Presser. 3



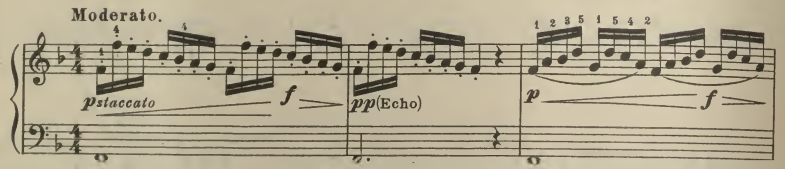
No 2942

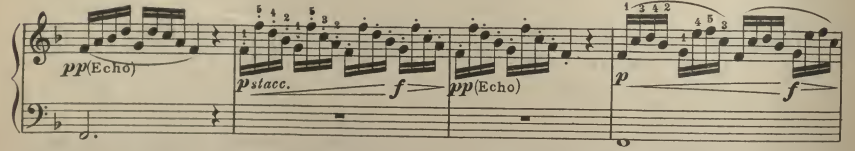
The Bells of the Old Minster.

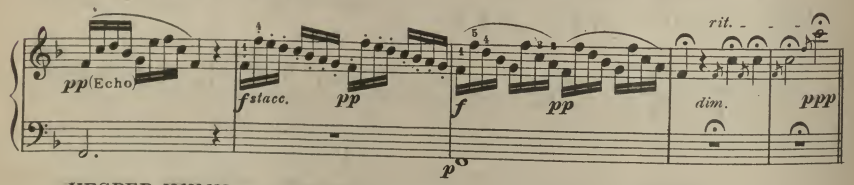
(Descriptive Piece.)

Bláus Rowdemath

Moderato.

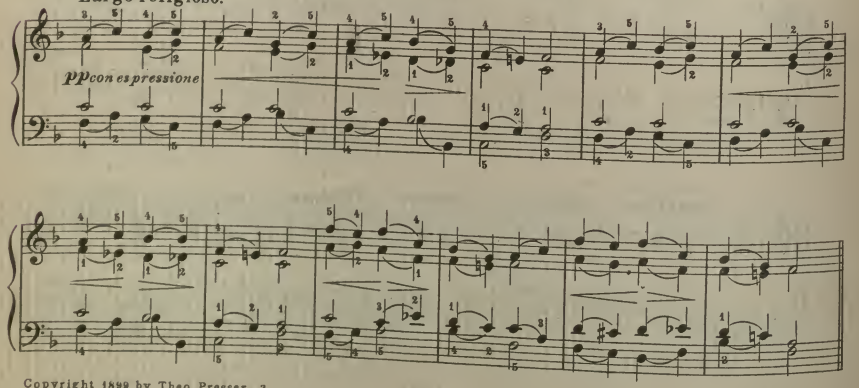






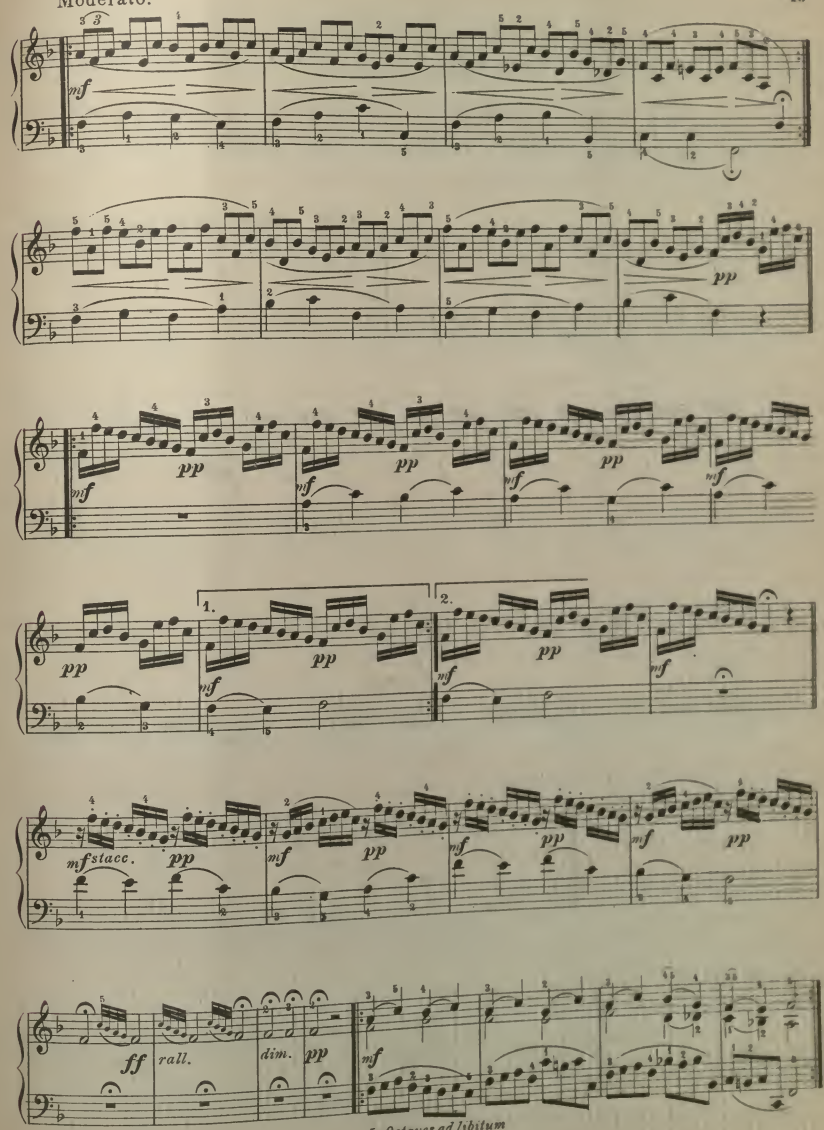
VESPER HYMN.

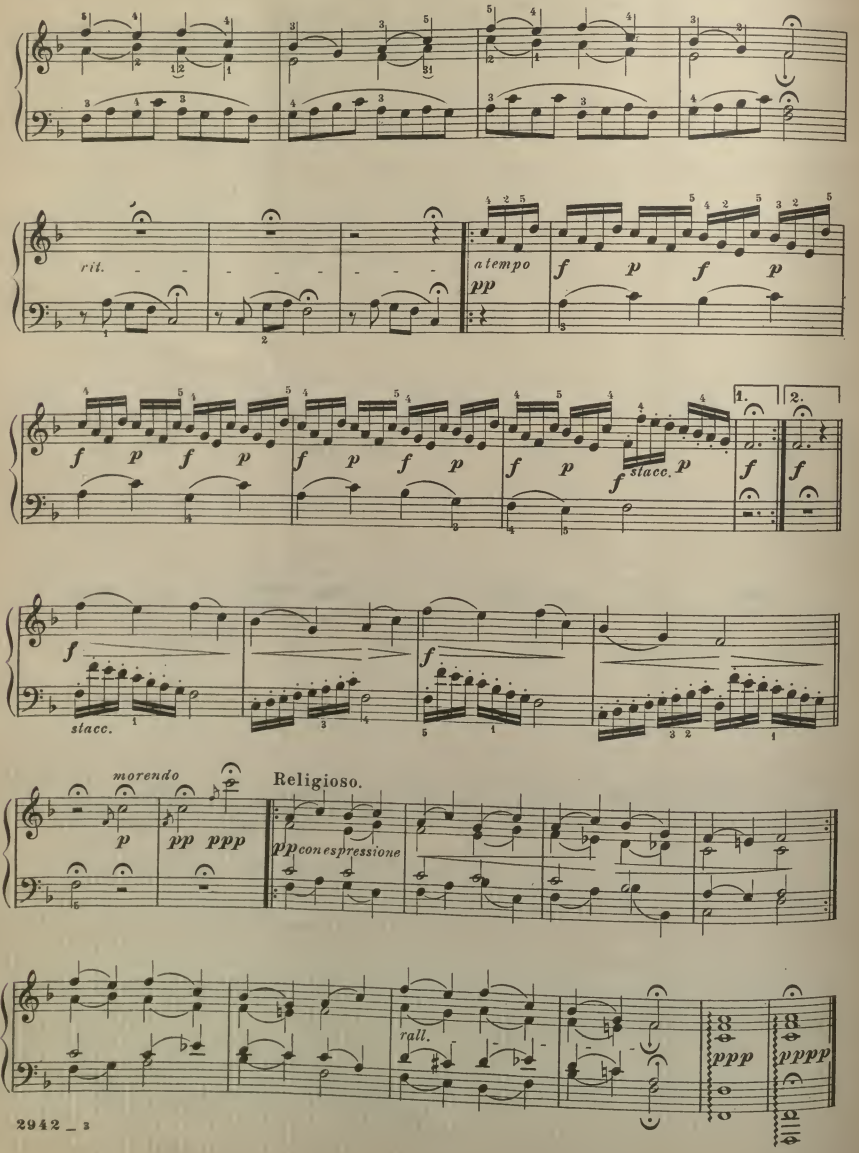
Largo religioso.



Copyright 1899 by Theo. Presser. 3

Moderato.



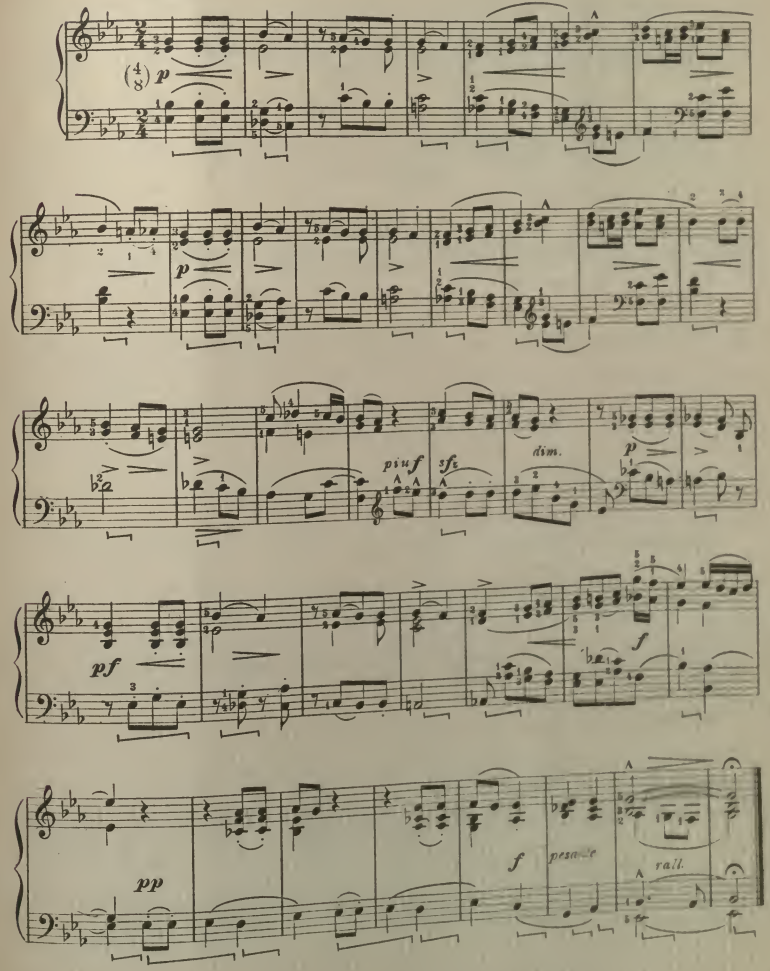


A Silent Prayer.

Ein fromm' Gebet.

Th. Kullak.

Andante.

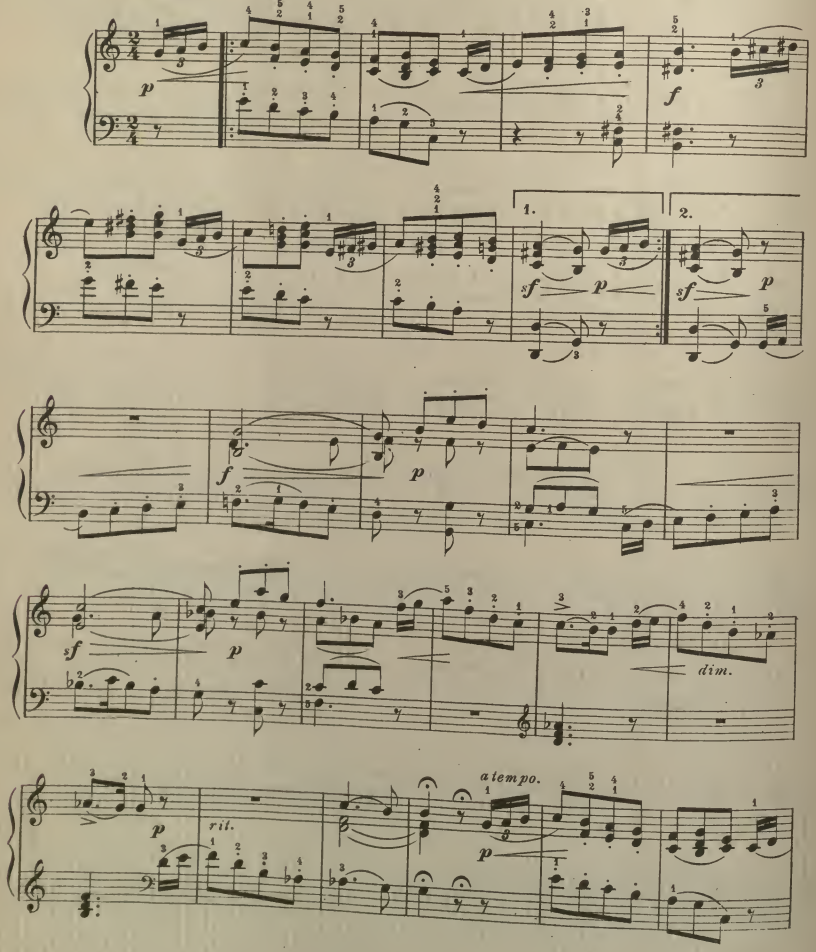


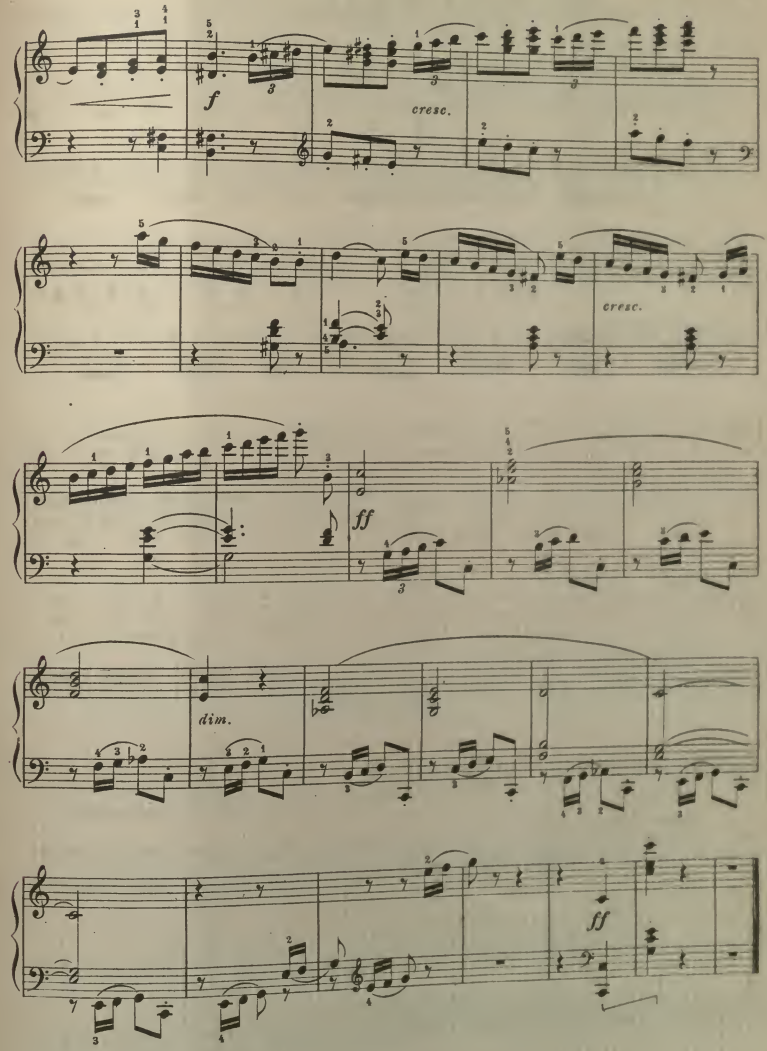
TEASING.

NECKEREIEN.

N. von WILM, Op. 12, No. 5.

Molto vivo.





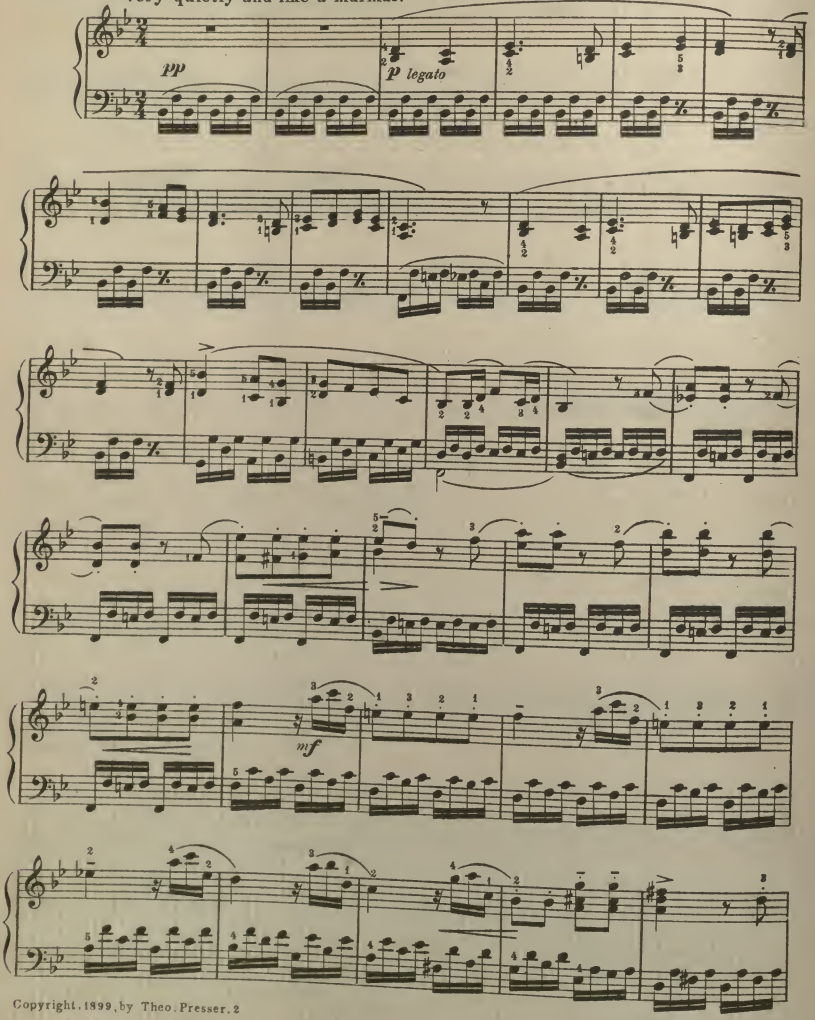
No 2847

THE BUSY LITTLE BEE.

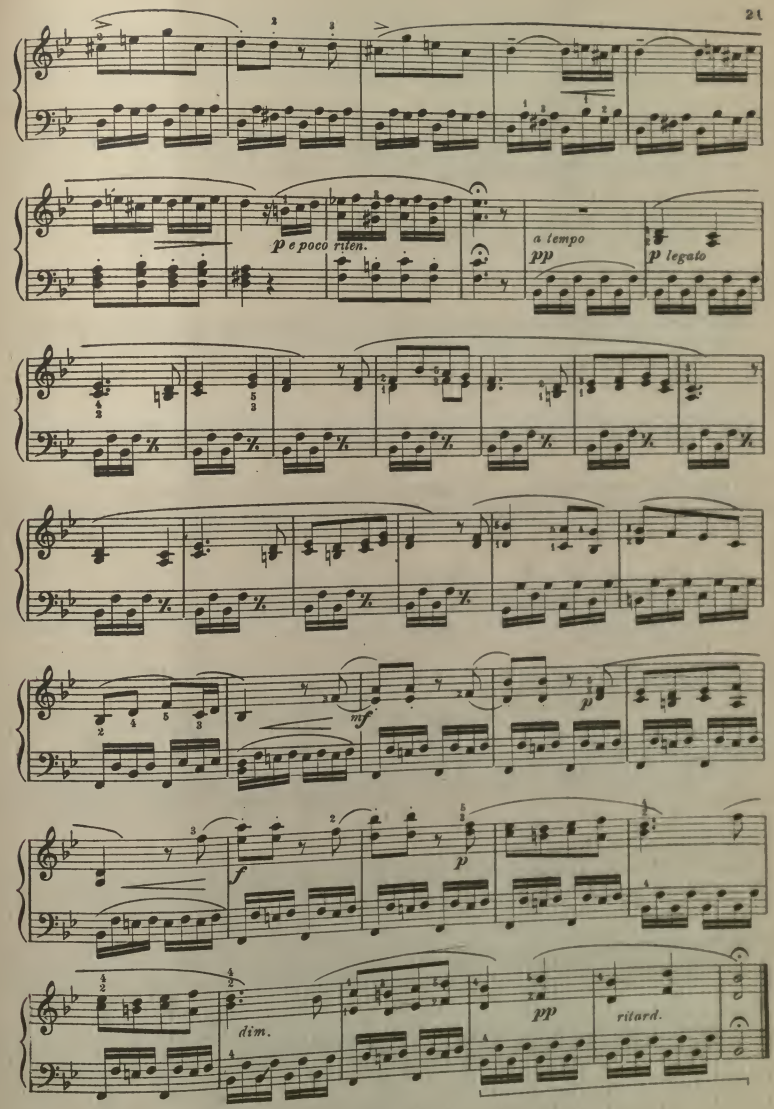
Edited by Wm Benbow.

Herm. Nurnberg, Op. 208, No.1.

Very quietly and like a murmur.



Copyright, 1899, by Theo. Presser. 2

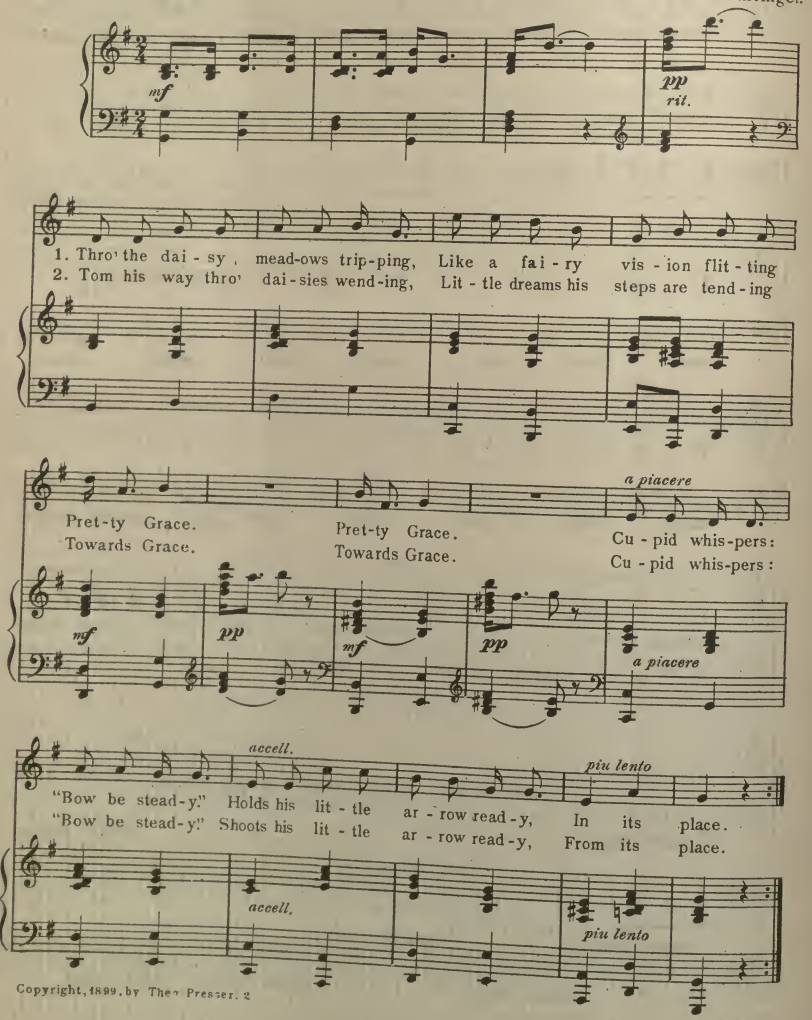


№ 2863

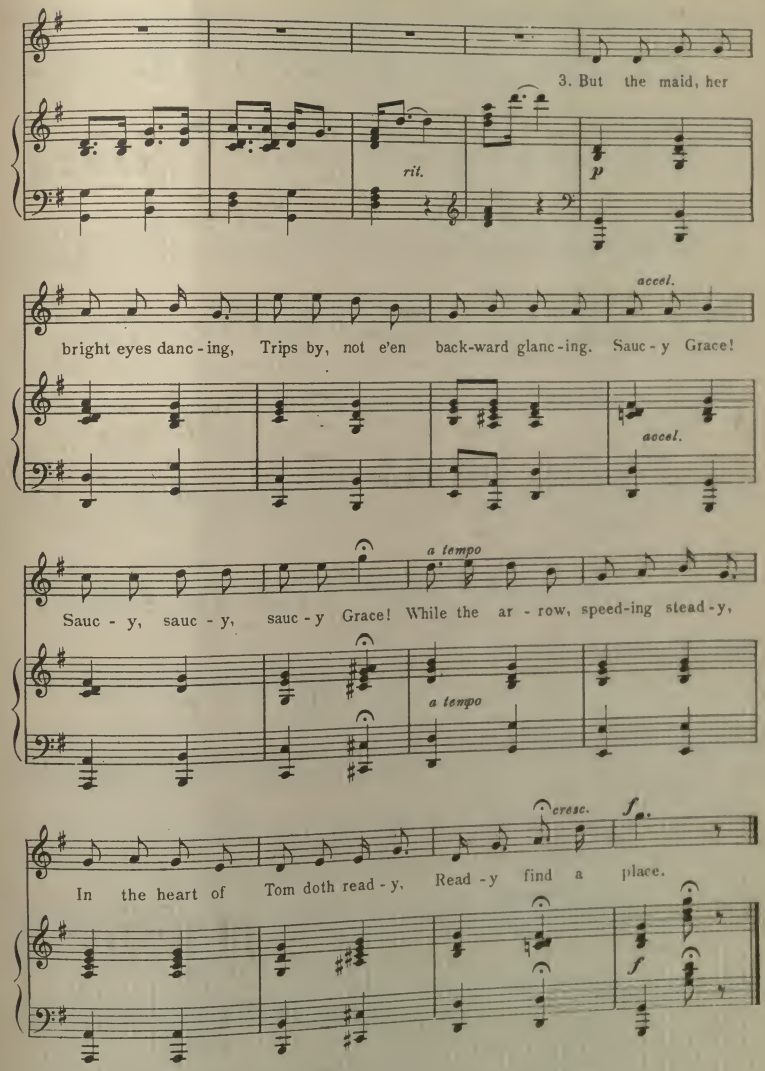
PRETTY GRACE.

Words by
Mabel Mac Lean Helliwell.

Ed. E. Farringer.



Copyright, 1899, by Theo. Presser. 2

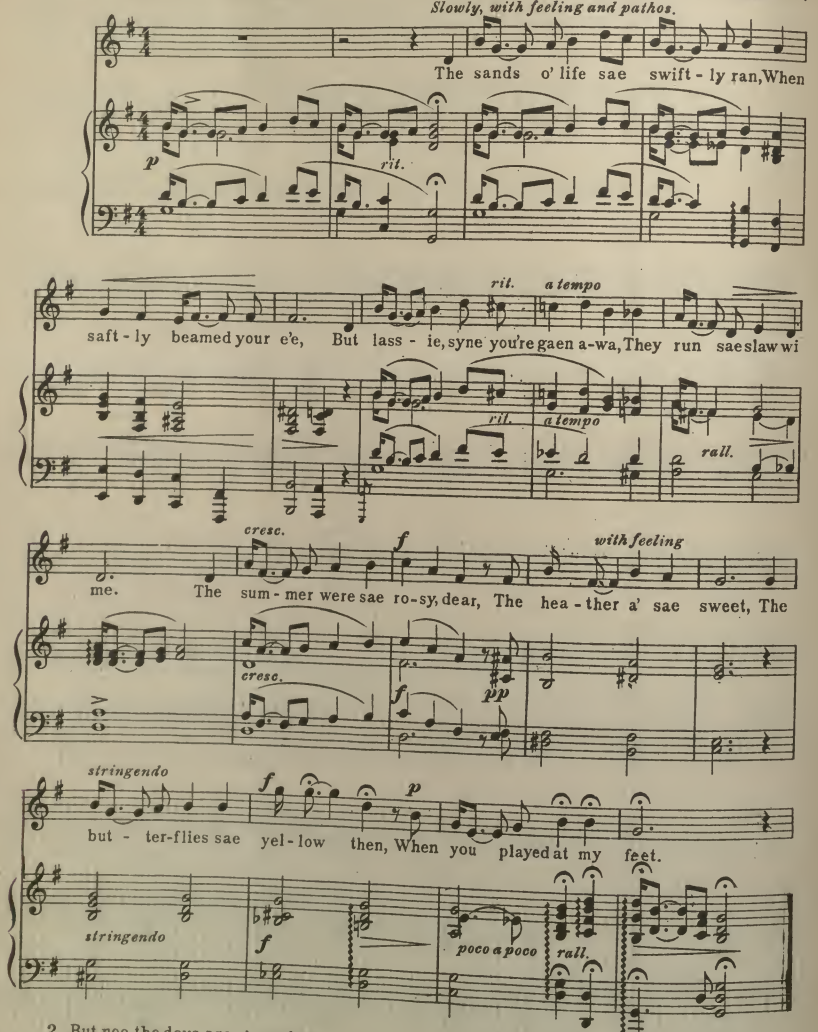


DEARIE.

(A SCOTCH BALLAD.)

Words by HERBERT RANDALL. Music by LEO OEHMLER.

Slowly, with feeling and pathos.



2. But noo the days are a' sae dark,
Syne ye ha'e gaen sae far!
Ah, well! my dearie, life's too lang,
Syne ye ha'e gaen awa.

I luve the rain and snaw naemair,
My heart is na the same,
The kirkyard winds nae sweetness blaw,
Syne ye dinna ca hame.

Copyright 1899 by Theo. Presser.

HOW TO STUDY THE HISTORY OF MUSIC.

W. J. BALTZELL.

"I HAVE no head for dates" we often hear some pupil say in reference to the history of music. It is not ont of place to remind such students that the aim of study is not simply an accumulation of facts, but the ability to use those facts in practical work. It is very pleasant to know when Beethoven was born, some incidents of his early life, how he won his way to success and fame, and any number of other facts connected with his life and work. But the trne aim of the study is to learn the significence of the various events in Beethoven's life,—as also with Haydn, Mozart, and Bach—to note what helped to develop his personality and made him the musician he came to be in his later years, to find out what he gathered from his predecessors, what he assimilated into his own work, and what he did for music. The measure of a great man in music, as in anything else, is not in a transcript of events and dates, but the influence which everything he did had upon his development and upon those who lived in his time and those who have come after. When yon study the history of music or the biography of some famous musician, look at the subject from the broader, philosophical standpoint.

EAR-TRAINING.

PERLEE V. JERVIS.

It is questionable which is the worse: sharp fingers and dull ears, or sharp ears and dull fingers. In conducting a summer school recently, I was surprised to find how many teachers had fairly sharp fiugers, but very dull ears; very few of them could distinguish a major from a minor second; some few could not tell a major from a minor triad. Of what nse are sharp fingers without sharp ears? and how can a teacher do the highest quality of musical teaching without a trained ear?

Every progressive and earnest teacher should first educate her own ear, and then see to it that her pupils have systematic daily practice in ear-traiuing. Other things heing equal, with an ear that hears everything, the quality of the pupil's practice and playing will be immeasurably improved.

CANDOR.

HARVEY WICKHAM.

If I were to give a word of advice to the young musician standing upon the threshold of his career, I would say, "Be honest"; uor do I think that the advice would be altogether superfluous. It is so easy to give a slight bias to those first public statements ahout ourselves which make up the virgin advertisement; and having done so, it is so difficult to return to perfect prohity, that a timely warning may easily be of service to some ambitious novice who reads these liues.

Candor—a plain, ontspoken, business-like way of dealing—is, unfortunately, not a distinguishing characteristic of the rank and file of our profession. When the American has won the position in the world of art which is his by right, there will he a marked change, I helieve, in our ethical standards. At present, foreign ideas predominate, and too many are engaged in the time-honored practice of puttiug the hest foot foremost.

It may lead to temporary success to put in circnlatiou over-flattering ideas of one's self; but be assured of this —the great, observing public can not he deceived for long. The time, talent and money spent in attempting to deceive it would, if speut legitimately, make the deceiver rich, and leave him npon a higher plane actually than that npon which he has posed in mere pretence.

If yon know your business, and advertise it in a frank, common-sense and thoroughly *bona fide* way, success will come of itself. If you do not know your business, yonr having studied with Leschetizky will make no *permanent* impression npon any community, nor will boasting, nor press-puffs, nor anything which you can do—save learning the business in question. And hye the bye, if you have studied with that famous savaut, or any other teacher, for one year or two, do not let the idea go abroad that yon have stndied with him for three or four. The trnth is bonnd to out, and it is a poor business move to connive at falsehood, to say nothing of instigating it.

Note the impression you make upon men of affairs, merchants, hankers, etc., for it is they who determine your professional standing, and from whom your best patronage must come.

THE MAN BEHIND THE GUN.

F. S. LAW.

One thing was brought home to us during the late war: that it was the man behind the gun and his aim that decided hattles. The Spanish gunners had just as much will to hit our ships as American gunners had to hit their ships, but the difference lay in the aim. Lacking practice and training in scientific gunnery, their purpose alone was of but little avail. So it is in life. Not only a purpose is necessary, but an accurate aim, and a full understanding of conditions as well. The teacher's purpose is readily defined; hnt does he always adapt his means understandingly to the end in view? In other words, does he aim accurately at his mark, and see that it is attained? Those young and inexperienced in the profession are prone to think that the administering of certain formulas or exercises is all that is necessary; hut there is no saving grace in any formula or exercise considered in itself. Snch devices are merely cannon-balls—of no avail unless they hit the mark. The teacher must project his mind into the mind of his pupil; see as far as possible with his eyes and hear with his ears. It is not so much a question of moving the fingers or of causing the throat to emit tones, as it is of moving the mind which governs those fingers or that throat. Viewed in this light, teaching becomes a fascinating psychologic study in the influence of miud upon mind. The teacher's ingenuity is constantly taxed to devise methods of presenting old principles in new forms, in order to adapt them to minds of varying capacity and experience.

Perhaps the most common fault is overshooting the mark—stating a subject in terms adapted to the teacher's comprehension, hut too abstract for the less mature mind of a pupil. Simple, homely illnstrations often hit the bull's eye when more abstract conceptions miss. The writer will not soon forget a gifted teacher who explained the traditional Bach touch, with its gentle slipping of the fingers toward the edge of the keys, by saying, "Yon must stroke the cat's back." In illustrating the wrist staccato, the same teacher said, "And now yon must pat the dog's head." A bullet well aimed will do more execution than a twenty-four-pound cannon-ball which goes wide of the mark.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN. *or the questions will receive no attention. In no case will the writer's name be printed to the questions in* THE ETUDE. *Questions that have no general interest will not receive attention.]*

MRS. S.—When a note is to be trilled with the fourth and fifth fingers, while other fingers play a melody, interrupt the trill with the melody note, and then proceed with it exactly as if the note had been played.

C. V. B.—1. A melodic fifth is one produced by the movement of the melody. For example: Suppose the melody notes A, C, D, C, key of C, the first two harmonized on F as the base, the D and C being harmonized on the tonic chord, the D being an appoggiatura; however, instead of the tonic chord being used, the D should be harmonized on the dominant fifths, there would result a harmonic fifth; that is, a result of the succession of harmonies.

2. The Csárdás, also spelled Czárdás, is a Hungarian national dance, fantastic and wild in character, generally in 2-4 time, two movements, andante and allegro, in the same key. The whole of the piece is sometimes in a major key; often alternately major and minor. It has the peculiarities of accent on weak beats of the measure, the scale and cadence of Hungarian Gipsy music. The name is also applied to melancholy Gipsy music.

C. O. M.—We can not undertake to answer any questions in this department unless we receive the full name and address of the party.

J. M. M.—As a rule, the succession of the dominant and subdominant chords is not satisfactory, as in the fourth and fifth measures of "First Thought," by Wickede, in THE ETUDE for July. But when the dominant is the last chord of one phrase, and the subdominant the first chord of another phrase, the objectionableness disappears to a considerable extent. This is the case in the example cited above.

MISS M. R. S.—5 is years old is not too early to begin the study of music.

2. Your teaching must vary with the age of the pupil.

3. Every book of scales and exercises is better for second or third year of study rather than first.

4. Scales, arpeggios, and little pieces always find a place in the first year as soon as the pupil has a good position of the hand.

5. A child seven years old should be able to take half an hour's teaching at a time, and to practice half an hour. Some children could do even more.

6. Children seven years old should begin to learn to sing the intervals of the scale and to read at sight. This is best done by tonic sol-fa, which any bright piano-teacher can master without lessons. It is too early to try to cultivate girls' voices, but boys have a fine soprano, which can be trained at once.

7. The beats of the study of singing is solfeggio practice.

MRS. L. T.—1. The first position on the mandolin takes in all the open strings. If you move up your hand so that each finger plays one fret higher than it did in the first position, you have entered the second. If you shift the hand still one fret higher, you are in the third, and so on.

2. To help your pupil read notes fluently, play simple duets with her; make her write the notes on music paper as you dictate them to her, and write the scales. Have her name the notes of a few lines of music away from the piano every day.

MRS. L. H. C.—You will find in the columns of THE ETUDE very strong articles on the necessity of scale practice. It is impossible to learn to play the piano without it. But scales were made for the pupil, not the pupil for scales.

MRS. C. J. H.—The publisher of THE ETUDE will supply you with the photographs of the composers. The stories you wish are contained in the biographies and letters of the composers to whom they refer.

The stories referred to in the Department of Woman's Work were gathered from many sources. "Life and Letters of Chopin," by Karasowski; "Life of Mozart," "Mendelssohn's Letters," "Franz Liest," by L. Ramann; "Recent Musicians," by Mendelssohn; "Autobiography of Hector Berlioz"; "Jenny Lind, the Artist," by Holland and Rockstro; and the biographies of the other composers. The story about Patti is in "St. Nicholas Magazine," which also published one or two other pretty stories of composers, among them Mozart. "Cowen's Musical Anecdotes" contains a great many nnelections. The bad behavior of Young Liszt's favorite pupil, is in every one's list of reminiscences he hacked up the piano keys when he tired of practice, he broke the strings of his hostesses' piano when they asked him to play. The new book by Thomas Tapper, now in press (see Publishers' Notes), "Pictures from the Lives of Great Composers," is made up of such stories.

H. W. P.—The music of Tudor England is to be had in very small quantities. "Chappell's Popular Music" of the olden time contains a number of the folksongs. There is a copy of it in the Lenox Library, New York city, from which songs may be copied (in pencil) by any visitor. The book is out of print. There is a collection of Shakspere's songs published by Novello, Ewer & Co., and "Novello's Glee Hirs" contains several glees composed in the eighteenth century. These may be obtained through Theodore Presser. They all have piano parts, except the glees. "Shakspere and Music," by R. W. Naylor, contains more or less music of the century. "Queen Elizabeth's Virginal Book" has been reprinted in modern notation.

CECILIA.—1. Beginners should be taught scales as soon as they can play five-finger exercises with a loose wrist and good hand position.

2. If your pupils protrude their elbows, they are probably sitting too near the piano. This would make their shoulders stiff.

3. Give them Delsarte exercises in "developments." But the real reason why children stiffen their shoulders and elbows is that they do not rest the weight of the hand on the finger which, having struck the key, should sustain the forearm and the hand. The finger having struck, the weight has been transferred to it. The weight of the forearm is divided between the shoulder and the weight which happens to be sustaining a tone. It is transferred from finger to finger, just as that of the body is from one foot to the other.

MISS M. L. P.—The best book on the construction of the pianoforte is "A Noble Art," by Fanny Morris Smith; order of Theodore Presser.

A. S.—Francois-Luc-Joseph, known as Francois Thome, was born at Port Louis, Isle Maurice, October 18, 1850. He went to Paris very young, was admitted to the Conservatory in 1860, and studied piano with Marmontel and harmony with Duprato; took the second prize in 1869 for harmony, and the first for fugue in 1870. He has composed "Djouah," "Faits Parisiennes," "Le Pagebny," 30 ballets; "Serie Nuell," four comic operas, "L'Indiscret," "Bonne et Juliette," "L'Infant Jesus," "Une Soiree Chez M. le Duc Frederic," "Vieil Air," "Mlle. l'Egmalion," etc. He is also the author of a number of melodies and romances, and has composed an ode symphonique, "Hymne à la Nuit."

Studio Experiences.

EXPERIENCES WITH THE PEDAL.

HELENA MAGUIRE.

The little girl who on sitting down to her first piece said: "I could n't reach the pedal with my foot, so I just did like this," and, trotting over to a fat, round stool, commonly called "an ottoman," picked it up and dumped it down secnrely on the "lond" pedal, exemplifying in this simple action the earliest conception of the use of the pedal.

On being asked, But who ever mentioned pedal to you? Who ever told you to use the pedal? her astonishment amounted almost to pity for so misgnided a teacher. Not use the pedal? Why, what an idea! Of course, one must nse the pedal and keep it hard pressed down all the time!

If a pupil is not permitted to use the pedal as she wishes she really wonld rather not nse it at all. One little maid had the pedal thoroughly explained to her, copied a simple set of rules and agreed that she quite understood; hut when I snggested that she wonld pedal as directed, all the time, she would hastily remove her foot, saying. "I think I will not nse it." It took qnite a few lessons to make her understand that it was rather better to use the pedal correctly than not at all. You see, these things are all very well for the lesson hour, but it is considered rather fussy in a teacher to expect or to apply rules to one's playing all the time.

I think the plea for "expnrgated music editions" for the young a very landable one, and agree that it might be as well for the feet not to be brought into use until the hands are well under control; hnt so long as there are pedals npon pianos, just so long will young feet find their way thither, and cling thereunto even more closely than to a brother. So, on the whole, an early pedal drill is rather the better way, despite the fact that it does seem like overtaxing to expect our young brain to exert so much control over the various members of our unruly small body, and one is often reproached with "bicycle pedals are ever so much easier to manage."

I have found that if real pedal drill is delayed until matnrity begins to set in, the conquering of early carelessness and ragged, slovenly pedaling makes it donbly difficult. Depend npon it, the pupil is not going to wait the teacher's pleasure in the matter of the pedal, and many and grievous are the sins of pedal committed when the teacher is not by.

The pedal is, incidentally, one of the best means for developing the faculty of listening. As no one can produce even a short succession of musical sounds without having learned to listen, to anticipate, any more than one can strike a mark without aiming, doing first mentally the actual thing to be done, so the pedal is a strong agent in sending the thought into piano, in developing forethought, and in giving the senses a chance to revel in after effects. Certainly, piano lessons should deal rather thoroughly with what goeth on inside the piano, curtailing, at least in some degree, the great amount of attention focused upon that end of the "jacks" which is covered with ivory.

Although I suppose the pedal was explained to me when I began to use it, I have no recollection of it; all I knew was that it was to go down at "Ped.", and I had been "taking lessons" some time and using the pedal freely before it dawned upon me that the pedal "went up inside" the piano and did something as well as the keys. It was years after that what it really did was made clear to me, or that I understood and appreciated this abused "fifth leg which hangs down and doesn't help the piano to stand npor do anything."

A PASTORAL STUDY.

MARY E. LUGER.

Fate, no doubt, sent her to me as an object lesson in patience, for she was the most perplexing pupil I ever knew. Until her advent into my studio I had considered lack of ambition the most perplexing of student faults; I did not realize that it could be possible for a girl of fonrteen, with average intelligence, to be utterly devoid of musical comprehension. "Any child can learn music," I had so often said, "if they're only tanght in the proper manner." But by the time she left me my pretty little theory had been changed to a less pronounced faith in childhood.

How she came to me I do not know. Certainly it was hy some stumbling chance, for her innate awkwardness would have prevented any well-defined purpose in her search for a music teacher. Her father was a sturdy German, a florist hy trade, but Annie never wore any of the beautiful flowers he grew; only the odor of the tobacco-reeking earth clung to her stiffly starched gown, and a bouquet tied to the horns of old Jersey grazing in the field would have appeared scarcely more ludicrous than a rose thrust between those two reddish-brown hraids that adorned the back of her head.

Once, hy way of conversation, I expressed my love of flowers, and the next week she brought me a bonquet. The little present pleased me beyond measure. It evinced a spirit of kindness which hitherto I had failed to perceive in her character, and I felt convinced that my rural pupil would yet be a musician. From that day I sought more eagerly to discover the responsive chord, which I was sure only awaited a relief from its moss-grown prison to vibrate with melody; hut, ah, the rude awakenings, the hitter disappointments which time has in store for us!

The two most noticeable qualities in Annie's character were perseverance and stupidity, and the former, it seemed to me, quite overbalanced the latter, for in spite of my most strenuous efforts to instil into her mind a little knowledge of the divine art, she persisted in her impenetrable ignorance; her stupidity was truly marvelous. "Do you understand now, Annie?" I would ask, after a long explanation of some simple subject. She would make no reply, hnt the dull expression of her eyes was proof to me that my carefully worded analysis had been lost to her hrain.

She scarcely ever talked; in fact, I do not remember ever hearing her speak other than monosyllables, and they were spoken grudgingly, always being replaced hy a nod or a shake of the head when it would do as well. Her sullenness baffled my every attempt to interest her, and, had it not been for her perseverance, I would have given up in despair long before I did; hut there was something so pathetic in the way she struggled on, that I had not the heart to disconrage her. She never complained about anything. Week after week through the long, cold winter she came and played her lessons much as a machine that is wound with a key. Harmony and discord were the same to her ears. I think even the birds did not sing for her; and so we plodded along for several months until at last came my reward.

One day I played that beautiful little tone poem of Mrs. Crosby Adams, "What the Bells Say."

"Listen," I said, "Annie, and try to hear the bells."

She listened intently for a while, and I thought I detected a gleam of appreciation in her face. My heart bounded for joy; at last I had touched the poetic rein in her natnre; my patience was rewarded. When I had finished playing it for the third time, I paused and asked, "Do you hear the bells, Annie?"

"Yes 'm," she replied, slowly, as if straining her imagination to the utmost; "it sounds like the cow-bell pa tied to old Brindle, so she would n't run away."

DO ANY OF THESE LIVE IN YOUR TOWN?

W. F. GATES.

The hudding young pianist of the female persuasion who jams down the damper pedal of her unfortunate piano, and holds it there from the beginning to the end of her piece, prodncing a concatenation of sonnds that are as disagreeable to her neighbors as they are delectable to her. But then it must be remembered that her teacher plays in this fashion, so she is not so much to be blamed.

She is the young lady that "takes" of Miss Bamhoozle, as she charges only twenty-five cents per lesson and furnishes her dupes with music to boot. By this means, you see, she gets three times as much instruction (?) as she would from Mr. Spieler, for his charges are seventy-five cents. That one of his lessons are worth a score of Miss Bamhoozle's cuts no figure, for surely all music lessons are alike.

The church organist who plays his pedals as if they were hot and he was afraid of hurning his feet. This habit is productive of such a nice legato effect and shows the good taste of the player. And when he reaches the final chord, he closes his piece hy lifting first the foot from the pedals, then the left hand from the keys, and finally the right hand. This gives such a pleasant effect of solidity to the close of his playing, the final sound in your ears being the screech of the upper tones. But then this organist is one of those very musical geniuses who do not need to study the instrument with some good teacher. Some people "never had any teacher hut myself—just picked it np in odd hours, you know." And what teachers they do have! Some one has said that the self-taught man had a fool for a teacher.

The sight reader who gets stalled on some tune about as hard as "Old Hundred." Oh, yes, they can read music, are good sight readers! But they remind one of the Irishman who, while claiming to read at sight, was found to be very deficient in this particular: "Oh, yes, sor r, Oi can rade at soight, hut not at *first* soight." Many a sight reader fails at "first soight."

That teacher of singing who tells her pupils that the tones are made in their heads, not in the throats. Truly, this is a new location for the vocal chords. And perhaps this was the teacher that told her pupils that their lungs extended no farther down than four or five inches below their chins.

That man with the hass voice who persists in singing tenor; and the numerous alto-voiced girl who insists that her voice is soprano and will sing that part or nothing. There are lots of him, hnt more of her. She considers that height of pitch is the one thing needful to make a good singer. What can he done with her?

That sniff of contempt given hy Professor Jones when Professor Smith passes by. But, how can you hlame him when the latter advertises a great and only method that he has discovered to make you a musician whether you want to be or not. Take three homœopathic doses a week, and there you are! Do you hlame Jones?

That church choir last Sunday. What was the matter with it? Only economy, that's all. An unpaid organist, an unpaid choir, and music that nohody would want to pay for. Cheap organist, cheap choir, cheap music, cheap church. And some day a cheap heaven.

And the worst of it is that the above are true pictures.

"TOO LATE."

E. A. SMITH.

A bright boy came to me and said, "I can take lessons upon the piano and I want to improve my chance. My brother, who used to take lessons, now sees the mistake he made in not practicing hetter; hut his chance has gone, and it is now 'too late'—for he can not go over his work again."

What a world of experience is crowded into those words, "too late." When the day comes that young people will appreciate their opportunities before it is too late, it will be a happy day for the teacher and a blessing to the pupil.

MUSIC A STIMULANT TO WORK.

WILLIAM BENBOW.

It is well-known to close observers that children will leave the most exciting game to run after a hand organ. Music seems to give them as pleasant an exhilaration as the romping game.

A Philadelphia contractor, who returned recently from the Soudan, tells of the use of music as a stimulant to the laborers on a new English railroad there. With each gang of fifty men are sent out two harpers and one flute player. The negro workmen do not seem to experience fatigue, and unconsciously their motions correspond to the rhythm of the music. And yet the character of the music is described as sad and plaintive. He says it is also well known that the stevedores and dockmen along our river fronts work harder and faster when permitted to sing, and they are therefore encouraged to sing.

THE UNINTERESTED PUPIL.

BY ALFRED H. HAUSRATH.

It must he veritable torture for the pupil of no talent, who possesses no ear for music, to he obliged to practice. These students invariably hate their teachers; hate them out of self-defense, as it were. They must find some pretext for not caring to take lessons nor to practice, so they make up their minds to hate the teacher, and to hate him heartily.

Strumming is the only respite they have for their ill-conducted labors, so they delight in strumming; and they take a fiendish pleasure in striking wrong notes, because they have found that here is a means of torturing the teacher. It appears that to them the playing of an instrument is an exquisite torture; and, as misery likes company, they are only happy when the teacher is made to feel thoroughly miserable.

These students look upon the teacher as their natural enemy. Every correction made hy him is met with a revengeful feeling hy them.

Fingering is no object to them, nor is phrasing, nor rhythm, nor anything about the lesson, for they have no object in pursuing the whole subject.

The teacher will hear from the parents of one of these unmanageable children that it is necessary to drive him to practice. This he might quite naturally expect to he the case. People do not volnntarily embrace that which they despise; they do not rise at four in the morning for the sake of pursuing that which they most detest, unless it he for the purpose of annihilating it.

It is not only cruel toward the child to drive him to unnecessary woe, it is absolntely a sinful waste of time and energy. If the child has no soul and no ear it would seem he was pretty shabbily treated hy Dame Nature. It is truly bad enough that he should be thus afflicted without having the fact further impressed upon him that he has been cursed with crippled ears—ears as perfectly indifferent to discord as to harmony.

Should we not look upon these poor creatures with pity, and suggest to the guardians of such that they desist from their futile determination to make musical performers of them? Can a blind man paint a picture, or an orang-outang write poetry? The piano is not a musical typewriter, that only requires a fair amount of intelligence and facility to manipulate satisfactorily. The violin was not designed to imitate the nocturne of the feline tribe.

The sensitive ear has its hammer and anvil, like every other kind of ear, hut the hammer and anvil are not formed of wrought steel, — they have their limit of endurance. Good teachers' ears are generally endowed with a very feeble *lortural* endnrance.

When a child is heard to remark, "I have got to take my old music lesson," it may he depended upon there is something wrong somewhere; either the fault lies with the teacher or with the parent. Yes, the *parent;* not so much with the child. The parent either forces the child against his will or the teacher is at fault. Then, again, there are pupils who really have talent, hut have no taste for work. There are also adults in this world who have no desire to work; they usually do n't work, and some one else or the community is obliged to support them. But this, it may he ventured, is no reason why children should he encouraged not to work. If they have talent and do not care to develop it, it is a case of laziness, pure and simple; such children should be driven unto the extreme limit.

Parents—too many of them—only think of the duties of the teacher; they forget their own. They expect him to attend to the child's practicing, to teach him, to discipline him, get and keep him interested, to encourage him, to make a marvelous performer of him in a magically short time, and before long they will expect him to look after his pupil's health.

What does the average parent do for his son or daughter on this little program? He pays for the tuition; that presumably is enough for him; he washes his hands of all the rest.

—Little ideas and big successes never go together.

—A man of principle is a man of power.

CONSERVATORY AND PRIVATE TEACHING.

ANOTHER PHASE OF THE SUBJECT.

BY HENRY C. LAHEE.

The never-ending controversy as to the respective merits of conservatories and private teachers naturally strikes the casual observer as being merely a bid for business on one side or the other. There are, however, other thonghts to be considered besides the direct issue. Private teachers are numbered by thonsands, while conservatories are few in comparison; therefore, the private teachers have the great advantage in the controversy of greater facilities for spreading their doctrine. Yet, with all these advantages, it is wonderful to see how many of their pupils go to the conservatories, many of them by the advice of the said private teachers.

The fact that a good conservatory provides the best foundation for a professional musician is beyond question, and is borne out hy the fact that the best professional musicians have almost, if not quite, all been students at one time or another in one or two or more conservatories. This seems to be the case more particularly with violinists, for whom a solid foundation of musical training is absolutely essential. Such exceptions as Paganini and Ole Bull seem only to emphasize the statement, for Paganini was such a genius as the world rarely sees, and Ole Bull, while a man of remarkable individuality, was never regarded as a serious musician.

A close investigation will disclose the fact that the majority of American musicians throughout the country have been, at one time or another, students at a conservatory, either in America or in Europe, or both. The surprising feature is that they are not anxious to have it known. It is true that the teachers in many schools and colleges are advertised as graduates of this or that conservatory, and that some of the younger teachers in small towns are not ashamed of their alma mater, hnt there are hundreds of musicians in good standing in the United States to-day who, instead of taking pride in acknowledging the institution in which they received the most important part of their education,—viz., the foundation,—carefully conceal the fact that they ever belonged to it, or that they owe any allegiance to it.

For this condition there are several reasons, of which the two, money-worship and hero-worship, are sufficient to account.

A conservatory education is not essential for the wealthy amateur; indeed, it is very inconvenient to be obliged to attend a class at regular hours and actually to work. Besides this, it is necessary in a conservatory to take lessons of some teachers who are very little known outside the institution which profits hy the excellence of their work. Evidently there are potent reasons to prevent a conservatory from becoming a social fad. To regard conservatories as rather poor things. They would not be regarded as such, even in gilded society, if their alumni would fairly and honestly give them their due credit, though years may have passed since their student days. Only a little moral courage is necessary, and, without actually discrediting the teacher a jot, justice to the alma mater injure the teacher financially, because his "society" pupils would not, in any case, go to a conservatory.

Now, as to hero-worship. Everybody admires the genius—everybody hears of him. Paderewski, Yeaye, Liszt, Joachim—all are great individualities, and are or have been the talk of the musical world. To be a pupil of the great individuality gives one a position in the musical world at once, because the great man will not receive as a pupil any one who is not already a good musician—yes, an excellent musician.

The same idea holds good all down the line. The pupil becomes attached to the individual—the teacher—rather than to the institution. When the pupil talks, it is of the teacher, not of the institution, though there may be no desire to ignore the institution. But the fact that the teacher is employed at the institution is a mere incident. If the teacher does good work in the institution he will find that he has a connection all ready made when the time comes for him to leave, either voluntarily or involuntarily. The teacher himself cares comparatively little for the institution as a whole, for he feels that he dare not sacrifice himself, and he does all in his power to keep his name prominent among his pupils and their connections.

The conservatories themselves recognize this fact, and frequently pay large salaries to noted musicians for a merely nominal connection, while the work is done by those who are comparatively nnknown.

It is only natural that the pupil should feel drawn toward the individual teacher, with whom he is in daily contact, rather than the mythical assemblage called the management, consisting of a number of strangers, who hold meetings, apparently in secret, and who are absolute strangers to the student body, and even to the faculty.

All these things go to show that the conservatory is hampered in many ways. They do not show that the conservatory is nndesirable, or that it is not doing excellent work for the student, hnt that there is the necessity for greater breadth and liberality among musicians, and particularly among those who have received a conservatory education.

The cry has been made that no great musician has blossomed forth upon the world direct from a conservatory. It may be answered by the statement that neither in America nor anywhere else is such a thing possible. Yeaye, for instance, after studying in three, if not four, conservatories, only earned his position in the musical world by ten years' constant hard work—ten years of incessant playing before the public, during which time he was able to develop the talent which was in him. This development would have been impossible without his conservatory technical training, and it would have been as marvelous for him to have come before the world direct from the conservatory a great violinist as for a statesman to issue ready made and complete from a university. Instances of a similar kind might be cited almost without end.

The conclusion to be drawn is not that the private teacher is better than the conservatory, or vice versâ, hnt that there should be a more liberal feeling among musicians—less magnifying of self and more work for the good of the art and of the profession. No men are more generous in many respects than musicians, and yet, in this country at any rate, few seem to carry professional narrowness to a finer point. This professional narrowness is in no way more clearly shown than in denying to conservatories the credit which is due to them; even though they may fall far short of what might be possible, they are doing a great work for the musical art of this country.

MUSICAL "DO N'TS."

The "London Musical Herald" offered a prize and certificate for the best set of twelve "Don'ts" for piano ists. Many papers were submitted, and they presented graphically the vagaries of all sorts and conditions of pupils, veritable musical microcosms. The prize winner, Miss Janet Lawson, sent the following:

Do n't thump.

Do n't begin to play until you are ready.

Do n't count to your playing, but play to your counting.

Do n't jerk your hand when you put your thumb under.

Do n't play one hand after the other.

Do n't play with your arms.

Do n't keep the pedal down all the time.

Do n't gallop over an easy part, and then stumble over the more difficult.

Do n't neglect posture when practicing.

Do n't nod your head when you play an emphatic note.

Do n't pass over a difficult bar until it is mastered.

Do n't be late for your lesson.

Woman's Work in Music.

EDITED BY FANNY MORRIS SMITH.

WHAT ARE MUSICAL CLUBS FOR?

A RECENT discussion of this question by an eminent authority in club work leads to the odd solution that musical clubs are or should be promoters of the study of orchestral music and cooperators in the maintenance of the nearest orchestral organization, because symphonies and sonatas are the highest forms of musical composition.

The point to which we take exception is the statement that the sonata form is the highest type of composition.

Why is it?

Literature offers poetry and prose, novels and dramas, lyrics and sonnets, ballads and orations, biographies and satires. So does music exist in strictly kindred forms. No one would say that a novel in three volumes is a higher art form than a sonnet in fourteen lines; neither is a sonata in three movements a higher art form than a nocturne by Field or a ballad by Chopin. It is a more complex form; its dramatic content is equivalent to that of a musical novel or a play. But novels and dramas are not greater than the simple forms in which the genius of Words worth found ample room, or the polished art with which a Rosetti molded the passion of centuries into a sonnet.

It is worth a great deal to be familiar with the great orchestral scores; so it is with those of the great masses and oratories. But orchestral culture is equivalent to that point reached in a literary education ere the college student "buries analytics." There is a great deal to do before one gets to that.

The object of a musical club should be to create a home and a home atmosphere of music for its own corporate life.

What is a musical atmosphere?

One where people are thinking about music, loving it, and entering into possession of its artistic treasures in emotion and memory. It is not the business of a club to get music into its members, but to get its members into music – that is, into the possession and enjoyment of music. To incite them to assimilate what has been created and to reproduce it by interpretation is good, but the final step is to enjoy it.

This is not to be done by struggling with complex and artificial forms, but by beginning at the precise point where taste and pleasure are most quick and vivid and enjoying to the full, and then passing onward in the direction of one's keenest liking. Only thus can musical memory and imagination be fed.

The question of interpretation should be decided on the same grounds. Let each member of the club choose the music she really enjoys most and play it, not as she thinks it ought to be played, but as she secretly wishes it should be played. Thereby she expresses her own individuality and is in that respect an artist. If twenty people in one club were to play the same piece,—to do it artistically it should receive twenty different interpretations, and the most direct and individual would be the best.

Granted that these matters go forward artistically, what else are women's music clubs for? *To administer the affairs of music with grace, propriety and certainty.* They are not for the development of incisiveness, diplomacy, shrewdness, social competition and home politics. Women should touch nothing that they do not adorn. The club is their arena for the display of the graces of heart, mind and character. "Art is a man's path to his work." That path to one's work it is the mission of womanhood to make beautiful. The very starting point of club life is its opportunity to exhibit the perfection of social intercourse in a common pursuit. This achieved, the elevation of musical taste in the community will follow of itself.

⁂

THE request for book lists for club libraries has brought out the fact that the books which appear to be of most use to Americans have been written by Americans. Up to this point the contestants seem to depend exclusively on home production for their musical life. Why, it is not difficult to imagine. People buy books that are called to their attention; and of these, books that in some way touch their pleasures or business. Thus the determination with which the American public has been instructed that music to be good must be heavy, serious, and cultivated by painful self-discipline, shows itself in the quality and subjects of the books people purchase on music. America has yet to learn much of the "gay science" of music.

Now, with all due respect to the music of woe, there is a close relationship between its geographical boundaries and those which include the extensive consumption of lager beer. We would not be misconstrued into arguing that grief and malt liquor go hand in hand—this is not a temperance page—but there is a marked increase of sparkle, lightness, and gaiety in the music produced in the lands of the vine, olive, and fig.

And it is astonishing how very little in this music finds its way into American consumption. One winter a pupil came to the writer with the statement that there was so much grief in her home that she must refuse all music that dwelt on the sorrowful side of the emotional life; but she wished to study. Then ensued a search for cheerful pieces, written in good taste and form. After the first half dozen it proved almost impossible to find them. Such as they were came almost exclusively from France and Italy.

Surely a music that dwells exclusively in the painful emotions cultivated by a cheerful, happy, energetic people is foreign to its instincts, and morbid in tendency.

We are very much worse in respect to this abnormal pursuit of grief than are the Continental nations themselves. A glance at the operas to be given in the best European opera houses reveals that Mozart, Meyerbeer, Rossini, Flotow and Auber, Bellini and Verdi receive impartial consideration in lists adorned with the names of Mascagni, Humperdinck and Wagner. It is only in America that it is bad form to enjoy any music except classic. The American operas that people have of late years heard for pleasure in New York, but always with a deprecative, "Of course I know it's light," found a cordial welcome on German and Austrian soil. A year ago American operettas, prima donnas and soloists, even down to Mrs. Shaw, the whistler, were all making successful seasons in the very places which Americans look to as their Mecca and Modena. Not a note of this breathes in American literature. Whatever fickleness there may be in our tastes or our affections, our literature is solid—as solid as pound-cake.

⁂

THE formation of artists' bureaus in the most prominent of our woman's musical clubs seems destined to solve the question of bringing good soloists before bodies of music lovers which are too few in numbers to import them from the musical centers where they congregate. If clubs that wish three or four private musical evenings filled by singing, piano recitals, or even concerted and chamber music, choose to make their programs together with the aid of the central club committee, they can obtain what they need at terms within their reach. Consider, a trip from New York to Chicago costs at least sixty-five dollars in carfares and hotel bills. A strong club can afford to pay the artist of its choice for his services, the time consumed in going and coming, and the expenses of his instrument. This easily runs into hundreds of dollars for one night. Suppose, however, that the clubs on the line of travel arrange six evenings for the artist going and coming. He can spare a week if he can make the trip at all. The traveling expenses are divided between the seven clubs; the price to the club in the musical center is largely decreased, and all the small clubs obtain "way-trip prices." This is a sort of cooperation that clubs can not enter on a day too soon, for the central bureau, which must of necessity be some metropolitan club, immediately obtains the choice of very fine artists. There are numbers of delightful pianists and violinists in New York that would gladly make a tour, who can not afford to leave the city for one evening at any possible price.

What the musical clubs need is to hear playing and a great deal of it. Much hearing of playing utterly changes the critical standpoint. At first the concert-goer demands that all interpretation shall express his own personal individuality; when he has become cultured he prefers to acquaint himself with the differing personalities of original musicians.

⁂

THERE is no position in which a woman may shine more than in the conduct of parliamentary debate; and we know of no subject in which feminine habits of argument work more complete havoc. To manage a club debate with ease and good results it is absolutely necessary to work under parliamentary rules. Even the small details of rising and sitting, if not observed by the chair, presently introduce an element of confusion which works its mischievous result. This is the month when clubs have occasion to debate many things; even old, well-disciplined societies find it convenient to possess a parliamentarian among their members, who sits next the president and assists her in the intricacies of procedure and common law questions which often arise. How much more needful a mind refreshed by a review of parliamentary usage must be for young clubs just essaying the depths and shallows of concerted action. A review of the questions below, taken at random from Miss Fielde's new book on "Parliamentary Procedure," will demonstrate our position:

What distinguishes a main question from all other questions?

Under what circumstances may the Chair properly refuse to state a main question?

What redress has the assembly if the Chair abuse his power, or use it in the service of a faction?

Does the seconder get the floor?

After a main question has been introduced, how can it be removed from before the assembly?

Is there any difference between a unanimous vote and a vote by general consent?

What does the Chair say in taking a vote by acclamation?

What is a division of the house, and how may it be accomplished?

If the Chair votes when there is a tie, on which side does the Chair vote?

Can a vote by ayes and nays be reconsidered?

Mention nine methods of voting, and state under what circumstances each would be expedient.

If there were a tie in a vote taken by ballot, would the Chair then have a casting vote?

May a vote by ballot be reconsidered?

Mention votes that would be a tie and votes that show a majority of one.

When a vote is a tie is the motion carried or lost?

Is every member required to vote? How many questions are there that are permitted to interrupt a speaker to whom the floor has been given?

How many ways are there of permanently getting rid of the main question other than by a direct negative vote upon it?

How long may the first speaker in debate continue to speak before the question of consideration becomes inadmissible?

What justifies an assembly's refusal to consider a question properly introduced and not in conflict with its rules?

What is the difference between a meeting and a session?

How many times can a question be laid on the table and then taken up?

Is a motion to suspend a rule in order when a previous question is pending?

What does the Chair say when taking a vote on the previous question?

May a question be divided after debate upon it is closed?

What is the rank of a call for the order of the day?

To what extent is the motion to refer to a committee debatable?

Who acts as secretary in Committee of the Whole?

When a committee first makes its report, who is first entitled to the floor in debate?

How many times may a proposition be amended? How many times may an amendment be amended?

What privileged questions may be introduced when an amendment is pending?

There are five hundred questions in the "Quiz," from which these questions are taken at random, not a quarter of which can be answered from a simple acquaintance with good manners. Parliamentary procedure is a set of rules which have obtained the common consent of deliberative bodies, because systematic and invariable adherence to a known routine of procedure is necessary to make their transactions legal. There is not a question among those cited the ignorance of which would not make utter confusion in club meetings. Ignorance of the difference between a meeting and a session has been known to bring half a dozen ladies of mature age to tears as a result of their transactions. What the Chair says or does not say determines the legality of the decisions based thereon. How to shut off debate, how to prevent women from interrupting, how to prevent a dozen from speaking at once, how to shut off personalities and personal explanations, how to obtain a fair ballot, how to get a club to carry out what it has voted to do, how to become one corporate body instead of numberless warring interests,—these are matters that it behooves every woman who joins a club to learn at once. And from personal experience the book from which the above questions have been culled can not be too highly recommended.

⁂

THE Women's Philharmonic Society of New York is now considering the question of its proper housing for the season. The various sections have already commenced their organization. One of the most vigorous of these is the Woman's Philharmonic Society Orchestra, which was successfully inaugurated last season by Jean Franko. This section is already getting ready for its concert season, and will be in shape to accept engagements by the first of December. Jean Franko, whose brothers, Sam. and Nahan Franko, are well known in orchestral circles as conductors and orchestra concertmeisters, is a favorite metropolitan violinist. Her success with her present organization, which she formed late last winter, has already been remarkable.

MUSICAL CLUBS IN SMALL TOWNS.

"THERE is one principle that must be strictly adhered to in any successful village musical society: there must be no drones," writes Frank Waldo in an article on "Music in the Village," in the September "Ladies' Home Journal." "The instant that any one is admitted to membership on any other grounds than ability, the decline of the society has begun. Regular attendance can be secured only by arousing the enthusiasm of the members.

"The one word that expresses the possibilities of concerted instrumental music for the village is orchestra. This word, while rather pretentious in sound, may have an extremely humble application. Orchestra is mentioned as opposed to band; the orchestra, being intended for indoor practice, is capable of exerting a most refining influence.

"It is to chorus work that the vocal energies of the singers of the town must be mainly devoted, and it is best to assume a high stand from the outset, and establish an 'oratorio society,' rather than a 'chorus' or 'choral club.' For this purpose a well-balanced group of thirty or forty voices is sufficient if it is composed of members who can really sing. A small chorus of unexpected volume of tone is much more effective than a large one with a disappointing volume.

"It may be just as well to call attention to the fact that the larger musical emporiums, especially those in Boston, New York, Philadelphia, and Chicago, are always ready to give advice and assistance in the selection of music where the members of clubs, individually or collectively, do not know just what is best for their purpose."

⁂

A FEW suggestions, based on long and sad experience, as to the way to make artists comfortable, may not come amiss to clubs that intend to give concerts and recitals this season.

The writer well remembers the dinners refused with bitterness, the proffered social courtesies accepted and then slipped out of, that resulted from well-meant efforts to be polite to the musicians that first graced her musical functions. It was not until after more than one unpleasant experience that the fact become clear that foreign musical artists are, as a rule, abnormally shy, and fear a social occasion more than they fear the cannon's mouth. To dine first and then play the piano is, in their eyes, an unthinkable proceeding. In the first place, they need quiet to prepare for the effort to meet and hold their audience. In the second place, foreign musicians have not the remotest conception that honest good-will and personal liking may grow out of such ordeals. They imagine that they are asked as a show, misunderstand the motive, are sensitive about the differences between our table etiquette and their own, and generally miserable.

If you wish to entertain an artist and make him perfectly happy, include the proviso in the invitation that music shall not be mentioned. The chances are that he will play of himself.

If it is possible, do not entertain an artist who is engaged to play or sing before a club at a private house; even if the hotel be very poor, he will be more comfortable alone, and not under the necessity of exerting himself.

After the concert, compliments, calls, visits are in order. The artist then longs for approbation. He is excited, tired, and really desirous to learn his success in moving his audience. Whatever can be done to assure him of his complete triumph is gratefully received.

Even ladies are more comfortable at a hotel than as guests of the most charming establishment. Singers who live in the concert season on a diet are particularly difficult to entertain. The musical life is a life apart from that of the world at large; it is a kind of priesthood, and not the least of its self-denials is in the separation it brings from human interests and customary habits as they are held by mankind at large.

As these lines are concluded, the fact that American pianists usually dine, American singers sometimes dine, English artists sometimes dine, and occasionally exceptional musicians of other nationalities are social, thrusts itself upon our notice. But the suggestions made are the product of experience.

NATIONAL FEDERATION OF MUSICAL CLUBS.

THE meeting of the Executive Committee of the National Federation of Musical Clubs, held recently in Cleveland, has resulted in many plans which are rapidly being given to the ninety federated clubs, thereby benefiting 9000 club members.

Mrs. Edwin F. Uhl, Grand Rapids, Michigan, president of the Federation, chairman; Mrs. J. H. Webster, Akron, Ohio, a director of the Northern Middle section, constitute the personnel of the committee.

Mrs. Frederic Ullmann, Chicago, Illinois, vice president of Northern Middle section, was reappointed chairman of the bureau of registration, and Mrs. Thomas E. Ellison, Fort Wayne, Indiana, recording secretary, was appointed press committee.

Any action of Miss Helen A. Storer, as artist committee, is fully indorsed by the board of management.

This work is purely altruistic, no commission being asked from either artist or club.

All artists and managers wishing to reach the federated clubs can do so through this committee. A notable benefit to be gained by both clubs and artists is in the elimination of unnecessary expense through the arrangement of dates and carefully planned routes.

Miss Storer has arranged many dates for this season with artists for clubs.

Mrs. John Curran, Englewood, New Jersey, vice-president of the Eastern section, is attending to the official duties of Mrs. James Pedersen, corresponding secretary, who has gone abroad.

The "Biennial Proceedings," consisting of programs, minutes, reports, papers, and also of list of clubs, librarian's catalogue of music, suggestions for clubs, containing constitution and by-laws, are in the hands of the printing committee for immediate distribution to all federated clubs.

Extra copies may be obtained at moderate cost by sending to the chairman of the printing committee, Mrs. Philip N. Moore, 1520 Mississippi Avenue, St. Louis, Missouri.

⁂

"THE American Musical Club Directory," 1899, published by C. Fletcher King, 5 E. Fourteenth St., New York, fills a long-felt want, and deserves the reception its certain usefulness will insure it.

The distribution of musical clubs throughout the country is suggestive. Alabama records 4; Arizona, 1; Arkansas, 2; California, 20; Connecticut records 16, but there are several existing not included. There is 1 in Idaho, 42 in Illinois, 14 in Indiana, 14 in Iowa, 10 in Kansas, 12 in Maine, 35 in Massachusetts, 13 in Missouri, 30 in New Jersey. New York records 115 (this list is only partially complete). Pennsylvania records 41; Texas, 12; Utah, 1; Vermont, 2; Washington (State), 7; Wisconsin, 14, and the other States in relative proportions. The odd thing about it is that the clubableness of each State and the readers of THE ETUDE which it contains maintain an exact ratio. We can not help suspecting that the work for music which THE ETUDE has done for sixteen years has had something to do with the musical life indicated by "The American Musical Club Directory."

⁂

THE Woman's Musical and Literary Study Club, of Bayonne, N. J., which has been noticed before in these columns, offers the following attractive plan of study for the year:

GENERAL SUBJECT FOR THE YEAR. Musicians of France.

Symphony Day.—No. 5, Haydn; Symphony Story; Adagio, Allegro Assai. Largo Cantabile, Minuetto, Trio, Finale.

Early French School, 1595-1672.—Essays. Josquin de Près. "Gossec."

Lesueur.—Essays: "Lesueur," "Gossec."

French School, Seventeenth Century.—Essay. "Lully." "Rameau"; story of the opera "Castor and Pollux."

Symphony Day.—No. 1, Mozart; Symphony Story; Adagio, Allegro; Andante. Minuetto, Trio, Finale.

French School, Eighteenth Century.—Essays: "Gluck," "Monsigny," "Grétry."

Boieldieu, 1775-1834.—Essays: "Boieldieu," "Auber"; story of the opera "Masaniello."

Hoïtre, 1795-1882.—Essays: "Hoïtre," "Herold"; story of opera "La Juive."

Symphony Day.—No. 3, Beethoven; Symphony Story; Adagio, Allegro Scherzo; Larghetto; Finale.

Meyerbeer, 1794-1864.—Essays: "Meyerbeer"; story of the opera "Les Huguenots."

Gounod, b. 1818, 1891.—Essays: "Gounod," "Ambroise Thomas"; story of opera "Faust."

Herlios, 1803.—Essays: "Berlioz," "Saint-Saëns."

Symphony Day.—No. 8, Schubert; Symphony Story; Allegro Moderato; Andante con moto.

Bizet, 1838.—Essays: "Bizet," "Massenet"; story of the opera "Carmen."

Reyer, 1823.—Essays: "Reyer," "Bruneau"; story of opera "La Rêve."

Cleveland, O.—Essays: "Godard," "Chamiade."

Symphony Day.—No. 2, Beethoven; Symphony Story; Adagio, Scherzo; Andante; Largo, Allegro Finale.

The officers of the club: President, Mrs. W. H. Pidgeon; Vice President, Mrs. J. A. Russell; Secretary and Treasurer, Caroline A. Browne.

Organ and Choir.

EDITED BY EVERETT E. TRUETTE.

THE ORGAN AND ITS PROGRESS.

It is always interesting to watch the progress of inventions of every kind. The steady march of discovery, of investigation and invention, is in the spirit of the age, and the United States now stands foremost among the inventive nations of the globe.

To the musician, whether artist or amateur, the invention and manufacture of musical instruments has a peculiar charm. If we glance back to the ancient times, we must perceive the vast strides made since the musicians described by Virgil "practiced their woodland lays upon a slender oaten pipe, and tanght the woodlands to resound, fair Amaryllis."

The reed has not lost its place as a factor of musical instruments. On the contrary, it continues to suggest new musical effects and to add to the possibilities of modern invention. It was the reed and other simple things found in nature that suggested many of the early efforts to produce musical instruments Mythology and tradition is full of the quaint stories, and they have done good service in illustrating and illuminating the history of music itself. But the greatest achievements to which the reed or the "oaten pipe" has led is the "king of instruments" of to-day—the organ, in its many forms and capacities. In all the range of music it is not possible to imagine a combination of instruments more inspiring, or with such endless possibilities of shade and expression, than the organ in its higher development. And the organ has been a noble instrument since the fifteenth century, and in the seventeenth and eighteenth centuries Germany, England, Holland, and France made many splendid organs.

The organ had long since been introduced into the church, and the church was the great patron of the instrument until the Puritans, with their superstitious ideas, condemned it, and the church organs were destroyed or removed from all England. After the Restoration the organ emerged from its hiding-places, and once more organ building began in England, and as the building went on, improvements were made. The inventive brain, the great source from whence emanate all inventions, was surely and silently at work developing plans to overcome difficulties and to enlarge the power of the grand instrument. The new world caught the infection, and an organ found its way across the ocean, but superstition and blind prejudice greeted its arrival, and the musical wanderer was not a welcome guest among the Pilgrim Fathers.

The little organ, after changing hands several times, was finally incorporated into a larger and more modern instrument. But the Americans did not long rest content with importing organs from abroad. The inventive spirit was too deeply rooted in their nature, and as the prejudices against the organ began to die out, the organ builders began to be on the alert. Self-taught at first, they showed surprising ingenuity. The inside of a few English organs had been studied for a while when American organs of surprising tone began to appear, as the result of patience, ingenuity, and observation.

The American organ encountered the hardships and struggles for recognition similar to the pioneers of the country. It endured persecutions, it was forced to stem the tide of adversity, and even the hardships of war, for the pipes of the first organs during the Revolutionary War were converted into bullets. It seems to be a persecuted instrument, and like all other objects of persecution, it appeared all the more to thrive. The United States was very soon able to hold its own, and to be independent of foreign organs. Organ builders sprang up, and their factories in time supplied employment to thousands of workmen, until to-day the world acknowledges their superiority and affords a ready market.

The manufacturer is one of the greatest benefactors to mankind. He has an indissoluble partnership with the inventor, whose factory is his brain and who turns over the contents of his workshop to the manufacturer, who puts into tangible shape and form his invisible creations. Step by step the inventor formed the organ and the manufacturer gave it forth to the world, and the steps taken to bring the organ to its present state of perfection would form almost a history in itself.

Like most great inventions, the first inventor is outstripped by those who are fortunate enough to bring invention into practical use, and after many improvements place it before the world in all the glory of great inventors, while the modest first originator is lost in obscurity, almost. It is not strange that it should be so, for most inventions were at first but little more than playthings, and of no service to a utilitarian age till many improvements were made and the originators were dead and lost in the sea of oblivion.

Seldom have real inventors—those in whose brains the first idea of the invention was conceived—made money the goal of their ambition; money was only regarded as a means to an end which was to bring into existence the creations of their imagination. That was the goal they strove to reach. Those who had the sagacity to see that the ingenious brain productions might be converted into something useful—in other words, to use a common phrase, that there was money in it—were, and still are, the ones who get the credit. While the first inventor of the organ is lost to history, we have with us even now the inventors to whose genius is due the latest steps in organ manufacture as well as many whose genius has added to the power, the sweetness, the last touch and finish, by which the king of instruments is adapted to popular use, and even in a measure made a member of the musical household and home.—*Exchange.*

THE AMATEUR ORGANIST.

BY ONE.

The grievances of organists appear to be many, and a writer in the "Musical Standard" recently attempted to deal with some of them. He partially succeeded in proving on what an unsubstantial basis many of them rested; but, unfortunately, he assumed that he had dealt with them all when he crammed them up under the two heads of insecurity of tenure and the interference of incompetent persons. There is, however, another and a very serious one, and that is amateur competition. The amateur does not seriously prejudice the professional as far as his teaching is concerned, but he secures organistships and other prizes. . . . . .

The professional man has to live, and can not pick and choose, but has to accept such a post as he can get—and therefore is quite prepared to play the organ either in a Non-conformist chapel or an Anglican church.

But when an amateur is selected, it will nearly always be found that he is in full sympathy with the religious views of the congregation concerned. . . . . .

Almost invariably the post of organist is associated with that of choirmaster, and from the latter point of view probably the professional man shows to more advantage than the amateur. Choir-training is only a particular department of teaching, and it is teaching which defines the professional. Moreover, a successful teacher has to be specially trained, and, if the choir be a voluntary one, he needs to be specially gifted as well.

Now, it must be admitted that the professional man will more readily command the attention and respect of the choir than the amateur.

It is often found that the professional musician is not a very easy man to get on with. As the writer already quoted said, he keeps a very jealous eye on the clergy, and is unduly sensitive about what he considers encroachment. Without entering upon the question of who is to blame when relations become strained, it will be admitted that it is eminently desirable that harmony should characterize the relations of the clergy staffs with the organ loft, and such harmony is less likely to be disturbed when the occupant of the latter is an amateur. He has not such finely strung feelings and, in a word, is not so touchy upon matters of etiquette. The writer remembers his attempts to get up a choral festival some years ago, in which it was proposed that neighboring choirs should unite.

It never got so far as the first rehearsal. It was necessary to select a conductor from among the several organists concerned. All were equally qualified from a merely technical point of view. A had the advantage in point of years, but then B was an F. C. O.; C was the senior organist in the district and had the biggest organ, but, unhappily, he eked out his income by keeping a music shop. Finally the writer proposed to solve the difficulty by conducting himself, whereupon the organist said he had never yet played under an amateur conductor and was not going to begin then—and so the whole thing dropped.

At all events the amateur organist has come to stay and has to be reckoned with. So long as conservatories and academies and schools and colleges of music, not to mention the great army of private teachers—so long as these are turning out accomplished organists by the score daily, so long amateur competition will flourish.

In fact, what does an amateur want to learn the organ at all for, unless it is for the purpose of some day occupying an organ stool? An organ is an instrument not usually to be met with in a private house, and therefore the average organ pupil is not learning to play simply for his own private delectation. We repeat, then, the amateur organist has come to stay, and none of the ordinary methods of dealing with unlicensed intruders can serve the purpose of the profession.

In the various handicrafts the corresponding situation would be effectively dealt with by methods which would be singularly ineffective if employed by the musical profession. The various trades unions practically monopolize the cream of the labor market, and the employer who offended them would have to content himself with very inferior service. But a guild of organists would not monopolize the best performers, because, as we have already pointed out, the profession is daily engaged in making the amateur as efficient as good teaching can make him.

The amateur, then, must be competed with on his merits, if the profession does not wish to be ejected from the organ loft altogether.

None of the methods hitherto adopted will serve the purpose. It is no use to grumble about salaries. Salaries have a habit of finding their own level, and the best man will always command the best price. The professional man must not be so thin-skinned as he has hitherto been. He is very fond of using the newspapers to make comparisons between himself and his vicar, and magnifies every fancied slight until it assumes the proportions of a substantial grievance. Herein the amateur has a distinct score, his conception of the relations between himself and his vicar being a very much more accurate one.

Lastly, there is something more than good playing and efficient choir-training required to make a good church organist, and it is something which both amateur and professional need to study.—"*London Musical Standard.*"

MIXTURES.

Mr. Horatio W. Parker, Professor of Music at Yale University, delivered a lecture on "Church Music" at the Peabody Institute, in Baltimore, some time since. Some of his remarks were particularly forceful, and may interest our readers. He considers congregational singing, "*when the tunes are worth singing,*" as the most important part of the musical service. "The statement that 'the devil has all the best music' is a painful confession for a churchman to make, and is unnecessary." Every one agrees with him when he laments the introduction of secular arrangements. "The day for such monstrosities as singing 'Jesus Lover of My Soul' to the tune of 'When the Swallows Homeward Fly' is past." He considers one of the worst features of religious music to be the Moody and Sankey hymns, and recommends "an increase of the number of efficient church choirs," with all singers well paid, requiring the members to work harder.

The following is from the "Alumni Annual," a periodical published once a year by the Alumni Association of the New England Conservatory of Music:

"The 'Annual' can tell a good story now and then, and the following has the merit of being true in every particular:

"A young lady organ student living outside the Home used to practice in a church near by, generally taking along, for the sake of companionship, a large mastiff named Rover. Rover was a dog of profound discernment, and the young lady came to look upon him as a critic of no mean order. Bach's fugues, no matter how horribly performed, caused him to exhibit the blandest satisfaction,—he rarely moved a muscle until the final note. Rink's 'God Save the Queen,' rushed through semi-occasionally, just to see how it seemed to play something *jingly*, produced absolute indifference, and frequently a most disrespectful canine snore would smite the ear, proving that Rover did n't think it worth his while to keep awake.

"But Batiste's D-minor offertory was too much for him. Those howls! They ring in the ears yet. The walls echoed with them, and the rafters rang. With his head upraised, and his huge black jaws apart and pointing skyward, he poured forth his distracted wail until nothing but summarily turning him out would avail to quiet him.

"Some evolutionist may explain the phenomenon,—a keenly musical soul caught in its transition from the Anywhere to the Here, and imprisoned within that tawny coat. But who shall say?"

THE MUSIC COMMITTEE.

J. FRANCIS COOKE, M.B.

Nowadays one does not have to preach the value of good music in church work, as did Lowell Mason and his contemporaries. The days of the "musical missionary" are ended as far as continental United States is concerned. There was a time when people said: "Music is an indispensable part of the Episcopal and Catholic services, and occasionally a very pleasant feature in the meetings of dissenting churches." Much of this came from the descendants of a community who very proudly maligned many musicians for desecrating the Psalms with music.

Among many of our dissenting American churches there is still a feeling that anything more than the staid old hymn tunes of Holden and some of the old English hymnists is not to be considered a part of the service, but as rather agreeable ornament, much as upholstered pews were looked upon among those who had learned to worship sitting on high hacked benches. This feeling is by no means confined to country churches, but exists in many of the large metropolitan congregations. They, very righteously, refusing to allow others to determine what is good or bad in music, are very often at sea in a bark of contention that is sometimes wrecked upon the ever-present rocks of dissension. The taste of one member may be exactly opposite to that of another. Both may be good, though one ideal is better suited to the form of service than that of his fellow-worshiper. The great difficulty exists in diplomatically bringing together these opposing factions. We are all inclined to pronounce that which suits our individual taste as that which is best. Very few look to the choir loft for a message of truth, but rather to listen to something that affects the emotions. Our singers should all be ministers of music in sympathy with divine truth, and as eloquent in its expression as the preacher in the pulpit. It is not enough that they should be singers; they should be teachers, elevating, Sunday by Sunday, the musical intelligence of the congregation.

Musicians are often employed by churches who are as much out of place in the sanctuary as were the ribald minstrels who furnished music in the churches during the Middle Ages. No upright person should receive pay from a congregation, no matter of what creed, unless he felt himself in sympathy with the service. It is simply a question of whether the music is an essential or supernumerary part of the ritual. There is no getting away from it, and the singer who sings sacred songs, pretending to believe in them when he does not, is a swindler, simply because he is obtaining money under false pretenses.

In one of our large American churches two solo singers stood side by side for two years past—one a known reprobate; the other, while a charming gentleman, was a pronounced agnostic. The incongruity of these two men singing in a house of God was as surprising as that of the money-changers in the Temple. They nevertheless drew yearly salaries from the church amounting to over two thousand dollars.

Now, we are often asked, What can be done to improve the taste of this or that body of people? How are persons who for years have heard the "non-harmonic" music of a camp-meeting nature to be brought to understand that when once accustomed to music of a higher order they will receive a much more noble tonal interpretation of the sacred text? Can the organist prepare a graded course of church music and lead the congregation during the year from worthless nunmusical trash to the priceless riches of fine church music? Can he alone convert the prejudices, original and cultivated, of five hundred or more people and reveal to them that the music they possibly "appreciate" is comparatively as meaningless as the novels that fill the pages of the mawkish weekly story papers? The task is obviously too great for any one even to assume, even with the assistance of a competent and enthusiastic choir. Remember, it is our purpose to strive to improve the taste of our people in the line of fine church music rather than to teach them to enjoy a Bach fugue or a Couperin prelude or musico-mathematical problems. Many people who would oppose the hanging of chromos of sacred groups on church walls applaud and even glory in inappropriate caricatures of hymn-tunes that are often set to some of our most beautiful hymn-poems.

If not to the organist, pray to whom should we look for this reform that every intelligent churchman will admit is all-important? The music committees heretofore have been supposed to engage the organists and soloists, pay for the music, and possibly care for the organ. Here its duties seem to end. It shirks—perhaps not intentionally—all the responsibility upon the organist or choirmaster; whereas it *should* constitute a church musical society, continually active in asserting and supporting the organist in every way. It should meet at least once a fortnight and carefully review the musical work in the church. It should act as arbiter, as it were, in matters of difference between the organist and any member of the congregation or choir. To my mind, the ideal music committee should consist of at least fifteen cultured, progressive, broad minded men and women, who also possess a keen insight into human nature. It is often well to *avoid* placing amateur or exprofessional musicians upon such a committee, as they are liable to have ideas that might be at variance with the plans of the musical director and cause much trouble by opposing misunderstood but worthy projects. Some congregations, however, seem to think that a music committee is not a committee unless it has the local virtuoso or prima donna among its members. An organist remarked a short time ago that he would much rather deal with a "music committee of mechanics than one composed of disappointed geniuses." There is really no reason why an intelligent organist or choirmaster, when once placed in power, should not have the same liberty of action as that given to the pastor. If he does not deserve this liberty, he does not deserve to be engaged.

A committee of fifteen members could be of much more service than one of three or four. Its members should be missionaries of music, earnestly working for the advancement of music in churches, explaining and promoting the general plans of the music director to the members of the congregation. It should visit, in part or in whole, churches in neighboring towns or districts, in order to be intelligently informed concerning modern methods in musical church work. There are methods now employed in churches under the pardoning title of "good old church music" that are sometimes as incomprehensible and obsolete as the English of Chaucer. Such methods are often the forerunner of empty pews.

The committee should manage the business of the choir sociables, concerts, or entertainments. All matters of dispute, petty jealousy, or misunderstanding that might cause disturbance or disruption could be more diplomatically and finally settled by a body of fifteen people than by any one man.

Churches too often place the work of the music committee upon two or three "honor seekers," who, failing in their aspirations to become trustees, elders, or deacons, are appeased with a membership upon the music committee; whereas this committee should be selected from the very best corps of workers in the church. It should be respected as much as any other body of church officers, and its work, although a part of the church management, should be as distinct from the other boards of the church as are the judicial, executive, and legislative branches of our Republic.

This committee should keep continually informed concerning the internal workings and management of the choir as a social body. It should see that the soloists engaged be of the same or similar "musical school" as that of the musical director. A short time ago a young American organist was appointed to an important post, but had to contend with soloists who had been with his predecessor for some six years. The young man attempted to give some of the fine old English anthems by Dr. Clark, Whitfield, Sir John Goss, and others, the music as a whole being a little difficult for the old quartet. Soon the quartet, in order to conceal their ignorance or indolence, went among the members of the congregation inferring that the music they had sung in the past was good enough for them. The organist very wisely went to the music committee and asked them to persuade the prejudiced quartet to wait a few months before expressing any further opinion. The quartet knew nothing of the organist's meeting, but very magnanimously consented to work enthusiastically for a while longer. This they did, with the result of raising the character of the church music fifty per cent., and the attendance threefold. The young musician knew of the educational value of old English cathedral music and was not afraid to fight it out on that line.

The music committee should be cooperative with the pastor, and as the rector is the Episcopal Church is in constant communication with the choirmaster, so should they strive to bring the choir loft and the pulpit into closer feeling and sweetest harmony. Many of these suggestions advanced may seem Utopian, but remember "the ideals of past decade are the commonplaces of to-day."

QUESTIONS AND ANSWERS.

J. C. S.—1. The E flat on the upper staff should be held by the fourth finger of the right hand on the swell with oboe and a few reinforcing stops, and the same note on the second staff—a counterpiece of the theme—should be played with the thumb of the right hand on the Great (with an eight-foot flute). The accompaniment should be played on the choir.

It will be noticed that some of the notes of the melody in the second brace belong also to the accompaniment. These should be played by both hands on their respective manuals.

If the player has a small hand, the right hand parts of the first three measures of the second brace could be played entirely with the fourth finger (upper staff) and fourth second staff. With a large hand the third finger can be used with the fourth giving a better legato. It will be difficult to reach with the thumb the F in the first measure of the second brace on all but modern organs, as the manuals are so far apart.

2.—The contra trombone, sixty-four feet, in the large organ in Sydney, Australia, is a "striking reed," with conical (inverted) wooden pipes. The longest pipe is sixty-four feet long. The tone of the lower octave is not a musical tone. In the lowest note there are but eight vibrations a second, and the distinct vibrations can be heard. It is an acknowledged acoustic principle that the lowest musical tone has sixteen vibrations a second, which produces what is called thirty-two-foot C (an octave above the lowest note of this contra-trombone).

R. E. W.—Referring to your question, partially answered in the August issue, there is a large three-manual organ in the Congregational Church, Great Barrington, which was the gift of Mrs. Edward F. Searles. This organ was built by Hilborn L. Roosevelt, and contains fifty-five speaking stops and thirty-four combination pedals, pistons, and couplers.

THE DEATH OF OSCAR RAIF.

BY EDITH LINWOOD WINN.



OSCAR RAIF.

On Saturday night, July 29th, a message came to a beautiful home in Von Billow Strasse, Berlin—a message that brought anguish to a fond wife, who for twenty-one years had shared her husband's successes and ambitions; a message that brought sorrow and disappointment to scores of pupils all over the world. It was death, and it called Oscar Raif in the very prime of his manhood, at fifty-two years of age.

The great teacher's life was one of great industry, beauty, and worth. A Hollander by birth, he came to Germany in his youth to study with Tausig. The early death of the latter compelled him to seek other instruction, but not before the fire of Tausig's genius had burned into his soul. Von Billow was then in Berlin. He heard the young man, small of stature, timid, but with a strongly artistic temperament, and he demanded of young Raif that he devote himself to music alone.

Professor Raif relinquished concert playing some time ago, as the increasing demands of his position as a teacher in the Hochschule and his private teaching made it impossible for him to pose as a concert artist. Two years ago Professors Barth and Raif had upon their list eighty pupils, and I am told that sixty of them were Americans.

Raif's method was not easily understood, nor much approved of in Germany. He was, like many great men, unique.

He has been regarded an interpreter. He made a thorough study of tone and touch. His clever machines and other devices for illustrating his work were the admiration of his pupils. He did not believe in too much dry technical work. He thought that one could acquire a technic far more readily through scale practice than through études. He was very reticent about explaining his views to the public, for with true artistic reserve, he felt that the public did not thoroughly understand him. At the time of his death he had nearly completed a work which had been accepted by a well-known publishing house, and was to have been published this fall. The illustrations for the entire book he had made himself.

After the service the family and friends went to the grave in the beautiful old church-yard, and there all that was mortal of Oscar Raif was consigned to the earth. The pastor took several handfuls of earth and dropped it upon the bier. He was followed by Frau Raif, the nearest family friend, and her sons. Without a tear in her eye, but with an expression of utter desolation, the widow took the outstretched hand of Professor Joachim and other eminent musicians, close friends and distinguished men and women. It was the German way of expressing sympathy. We leave people alone with their dead. It does not matter. Hearts speak just as truly here as in America. It was over.

The influence of Herr Raif can not yet be known. He died before his time, some say. Early in the spring, when stricken with paralysis, he felt the coming shadow. He wished more time to show his ideas to the world.

I have no space to mention his many promising pupils. Among them are Miss Mary Wood Chase, of Chicago, and Miss Ida Simmons, well known in America.

A FEW WORDS ON CHOPIN'S WORKS.

BY C. FRED. KENYON.

All great composers for the pianoforte have imbued their music with their own personalities. Great music, however impersonal and objective it may be, is more or less a "human document," a piece of faithful autobiography. An intelligent person could discover fairly accurately the chief points in the great composers' characters if he had nothing more to guide him than the works of these composers. This is so because music is the most impersonal of all the arts. A man can not write great music except by revealing to some extent what experience has taught him.

Thus it comes about that the music of all our great composers is very varied, both in style and matter. Bach is as far removed from Chopin as is Mendelssohn from Schumann. And, as a general rule, it is the possession of one particular characteristic in a highly developed state that separates the quality of one man's work from the quality of the work of another man. For instance; the quality that pervades most of Mendelssohn's work is best described by the word "sentimentality"; in Chopin we have "poetry"; in Schumann "thought," and so on. As a natural result, it follows that a pianist will be more successful in interpreting the work of a composer with whom he has much in common than he will be in the interpretation of the work of a musician whose whole mode of thinking and style of expression differ from his own. This explains why it is that so few pianists can play perfectly the compositions of more than one or two great composers. D'Albert is our Beethoven player, and Paderewski plays Chopin almost perfectly; but where is the pianist who can play the works of both these composers as they ought to be played? When a pianist who plays Chopin perfectly attempts one of Beethoven's sonatas, the result is very often deplorable. The robustness of Beethoven is emasculated; the beauty of thought is turned into mere prettiness, and the general result is as far from what it should be as the interpretation of Chopin by a Beethoven player very often is. A pianist of wide sympathies is indeed a *rara avis*. Only once in a generation does one appear who is able to achieve the highest summit of musical interpretation.

Chopin demands so much from his would-be interpreter that very few of us can hope to play his music as he himself played it. But some of his shorter pieces are, by reason of the comparative simplicity of their technic, in the repertoire of nearly every pianist, and many advanced students are able to play from memory thirty or forty of the great Pole's works. But how many of these pianists are able to give anything more than a mere satisfactory account of what they have learned? Very few, indeed. Chopin's personality was such an extraordinary one, his thoughts so far above the thoughts and feelings of the ordinary man, that a large amount of sympathy is required of him who would interpret his works rightly. Technically, they are not particularly difficult; a large number of them are even quite simple; but their extraordinary originality, their wonderful weirdness and daringness, do more to hinder the student in his interpretation of them than any mere technical difficulty could. It is not that they are particularly remarkable for depth of thought or obscurity of expression; what lifts them so much out of the common is their fantastic delicacy and weirdness.

No hard and fast rules can be laid down for the right playing of Chopin's music; but one rule can be followed with great advantage, and this rule is: "Play Chopin's compositions as you feel them." If you do this, and if you feel them in the same way that Chopin intended you should feel them, you may rest assured that you are playing them as they should be played. But the point to be observed is that you do feel his compositions as Chopin meant that you should. If you don't, the result will be disastrous. I well remember hearing a young lady play Chopin's E-flat nocturne. Her technic was perfect, but her interpretation of the piece was absurd. She played that nocturne as though it was a merry waltz by Johann Strauss.

How, then, may one learn the true nature of Chopin's genius in order that one may give fit interpretation to his works? First of all, it is quite possible, though hardly probable, that you will, at the very outset, find yourself quite out of sympathy with Chopin and his works. If this be so, the best thing to be done is to abandon all hope of ever becoming an interpreter of his compositions—it is of no use attempting to explain to others what you yourself do not understand. If you have sympathy with him, and if his works attract you and make you wish to know more of them, you must approach him with humility and endeavor to understood his many-sided personality.

Before making a study of Chopin's works, it is advisable to obtain a good life of the great composer. Read it carefully, and by the light which it will shed on his character, attempt to discover the influence of his character on his works. By this means you will soon come to understand what he has to say to you. What beforehand appeared to be ridiculous idiosyncrasies will now be revealed as charms; what was exaggerated discord will now be the most entrancingly beautiful harmony. But all this will not come about without the exertion of a little study; but the progress will be so rapid that the study will become a pleasure, and the pleasure will soon develop into a delight. When you think you have a proper and fairly comprehensive knowledge of his character, study the rhythm of his dance music, particularly the rhythm of the polonaise and mazurka. Try to enter into the spirit of these dances and take care not to exaggerate Chopin's poetry. Beware of the *tempo rubato!* See that you are not tempted to indulge in it at all times. Study Chopin carefully—*i. e.*, concentrate all your thought on one piece until you have mastered it thoroughly, until you understand what it means, and what it has to say to you. You will do well to leave the more advanced pieces alone until your technic is equal to them. You will accomplish a by no means easy task if you manage to play a dozen or so of his easier pieces perfectly.

MIGRATORY PUPILS.

It is astonishing how many pupils are drifting over the country taking a half-dozen lessons of about every teacher whom they meet, but studying no longer with any one. They can not play one-half of the *first* book of Rink, and yet they "have studied four years," during which time they have studied with about all the prominent teachers as well as with many inferior instructors. One of these migratory pupils sailed into the church where the writer was giving lessons some time ago, and wanted "to take organ lessons." She was "a teacher of organ and piano" in a Southern seminary. She had studied with two of the best teachers in New York, and three in Boston. She could not play "Old Hundred" without stopping, and yet she was earnest, enthusiastic, and willing to work. Happily the writer was spared the embarrassment of advising her to study zoölogy instead of the organ, as after the fourth lesson she fitted back to Kentucky, to "teach organ and piano" in the seminary.

This is an age of progress. Inventions and discoveries in science, and improved methods and labor-saving devices in business, succeed each other in almost bewildering rapidity. Art must not stand still; and those who follow the art must be in van of progress if they do not want the public to outgrow them.

Vocal Department

CONDUCTED BY H·W·GREENE

THE MISSION OF THE SINGER.

Evidence is not wanting that the vocal standard, which is, of course, perfection, and therefore must ever remain unchanged, is conspicuously less distant from the vocal standing of our people than it was even a few years ago. The change is grateful; vocalists proclaim less and sing better. There is less tendency to parade the art in the garb of mysticism. Common sense has been spoken of in connection with singers and singing. Writers who treat of something besides the wagging of the uvula and the shock of the glottis are coming to the front. There are those who believe singing is a natural medium of expression; that it is natural to all except those who are dumb, either from choice, or because they falsely estimate the mission of the art.

It is of the mission of singing that more should be written—its beneficence, its mercifulness, its restfulness, its innate morality. On its highest plane it is identical with spirituality. The world must be brought to realize this; to forget the much that has been said of the physical, the financial, and the material phases, and led to consider its influence on character, society, and religion. Those combative people who are objecting to the hobbies of others, which may be even less ridiculous than their own, would do well to turn their guns on the more vital questions, such as "Do vocalists sing truth or fable, history or fiction? Is the impetus of song found in a true or false estimate of life? Have any songs been admitted to the catalogue of the classics, which did not find their motive in the real experiences of living?" There are those who will boldly contend for the false in music, but the jury—that is, the thoughtful people who have heard all the evidence—has found a true verdict, and many of them are pronouncing it with tear-stained faces. They say that fact, not fancy, experience, not imagination, has led them to their convictions.

Culture, then, must enter into one's power to appropriate or possess the deepest meaning of the art. It is in this that the change has been so radical. People discriminate as a result of their greater intelligence. An appreciation of the virtue in singing is not accomplished at a bound; it is arrived at by stages. First we hear a voice and wonder at its spell; we hear familiar words, but they are not the same. In their new form deeper meanings are revealed, and unexpected emphasis is given to thoughts, which, while they were our thoughts, prompted by our feelings, are more fully expressed.

The next step is established by our recognition of melody. Its flow charms us; its measured pulses identify themselves naturally with the words, and the mind is conscious of a new and legitimate pleasure. It is here that a great proportion of music listeners, refreshed and even satisfied, pause too long. The senses employ their gentle offices with wondrous effect upon the fatigued mind and body, and it is little wonder that one lingers 'neath the spell without attempting to analyze its influence.

At the next step the mind is reached; the elements of thought and form begin to assert their importance; the passive pleasure of melody is disturbed, giving place to thirst for a knowledge of the art and its peculiar power. When thought is aroused, the senses occupy a subordinate place. Numberless avenues of light open to the enlisted interest. The mind, awakened by the newer claims to its attention, pursues, dissects, reveals, finding recompense at every step. The heart responds, the soul expands, and singing becomes an intellectual pleasure.

We now are prepared and can approach the final step. The way is long, and we, as a people, are only just finding it. A proportion, it is true, have found it, and they are stretching out their hands eager to hasten the hour when the benediction of true musicianship may be pronounced, not upon a proportion of, but upon the whole, people. It is the recognition of truth and the spiritual nature of song. The spell was potent at every stage, but unperceived; it must wait until the mind has been made ready by growth for the revelation. It is here that we become conscious that art is only another name for experience; but through the art experience is renewed, combined with pity, love, and tenderness, with purpose, strength, and courage. The master mind has been reached and the momentum of the art is no longer a mystery. The eyes are stern; the heart and hand give back no sign when hurt by the ungentle contact with reality, but when the voice, gifted and cultured, speaks to us in song, and carries us again across the rugged way, we see the gracious purpose; this time the heart yields, the hand trembles, the eye is moist; the truth has found the way. Life is sweeter and the next hard place is met with less resistance. Such is the mission of the vocal art. Too few who enter upon the study of it are even remotely conscious of its depth or its possibilities for good. Its superficial charms are, however, so alluring that it is well-nigh irresistible and thus many attempt it whose talents are misdirected.

Vocal music is an inexorable test of mental caliber. Those to whom it appeals most strongly are of the finer mold. Such are deepened and broadened beyond ordinary comprehension. It is to these the art owes its growth and nearer approach to the standard which is perfection.

To idealize is not to sing; stubborn problems must be solved; technical obstacles met and conquered; inartistic tendencies set aside until soul and voice are free. Then it is that the message carries conviction, which is the messenger's best reward.

THE IMPORTANCE OF CORRECT VOCAL TECHNIC TO THE ASPIRANT FOR MUSICAL HONORS.

BY HENRIETTA BEEBE.

[Mrs. Henrietta Beebe is introduced to the readers of The Etude in this issue. Her busy and successful professional life has kept her fully occupied, and it is only in response to the urgent and oft-expressed wishes of her friends that she has consented to take up the pen. For many years she has held the position as first among glee and madrigal singers, both in England and America. Her education in this and the many phases of vocal work, wherein she excels, was gained from such master minds as Sir Joseph Barnby, Sir Michel Costa, and Alberto Randegger. In addition to this she enjoyed the distinction of being a special *protégée* of the great Jenny Lind, to whom she owes much for the rare attainments that have brought her renown.

In the articles to follow she will write not only of her specialty, but of her experiences in the concert field and the eminent musicians with whom she has been associated.—Vocal Editor]

Balzac has said that "when the art of singing is understood, it will be recognized as the finest of the arts."

Allowing this to be true, it remains for students to pursue their studies in the most intelligent manner. Never in the history of our country have there been more aspirants for musical honors, and never has there been such lofty striving, which is greatly to our credit and profit. A high aim is sure to elevate, even though achievement falls short of the mark.

This truth should stimulate the many who have not been blest with superlative talent, but who still possess good voices and a sincere love for music.

Given a reasonable amount of native ability, which includes a true, musical ear, and add persistent application, and we have the main requirements of a student in singing. It has been said that "inspiration is perspiration," and that "nine-tenths of genius is hard work," and, again, that "genius is the transcendent capacity for taking trouble." In view of these salient truths, there is more to encourage than to discourage the would-be student.

One of the dangers to which many are liable lies in the attempt to do that for which they are not fitted, either by talent or temperament, and here the old proverb often applies admirably, "The camel aspired after horns and the Lord took away his ears." To obviate this possibility the pupil should seek the teacher who has a keen eye, not so much upon the dollars, as upon the best interests of the applicant.

Temperament is the gage and mainspring of all success in vocal art, even where a fine voice and true ear await the recognition of their possessor, and it also accounts for the varied degrees of success. The discriminating listener knows how rarely a voice touches the heart or lingers in the memory past the hearing. A perversion of Carlyle's words expresses the situation: "If a voice come from the heart, it will contrive to reach the heart," and it is in this result that inborn temperament evinces itself.

It therefore goes without saying that the possession of this quality, in some degree, is essential to the ultimate success of the singer. That *correct method* assists and develops temperament there can be no doubt, since it does for the voice what correct technic does for the violin, the inevitable result being vibration and quality.

The singer born with correct emission and control of the voice is as rare as a pear on an apple-tree, and, when thus gifted, rarely makes a good student.

Premature decay is sure to come within a few years to those who depend solely upon nature. In youth we do not realize the importance of art added to nature, but the years are stern taskmasters, and the singer not infrequently awakens, all too late, to the realization of powers wasted and irremediable bad habits formed.

We would warn young singers in season and thus spare them the bitter disappointment that so surely awaits them. To pupils who really care to make the most of their gifts, the selection of the first teacher is of the most vital importance. That teacher is the truest friend who insists upon a firm and broad *technical foundation*. Here it is well to say that the time consumed in this process is governed by the aptitude of the pupil, and must be regarded as time saved rather than lost, according to the standard of the impatient ones. As well place a Beethoven sonata before a child beginner on the piano, expecting him to disclose its beauties and feeling, as to expect vocalists, without the control of their instrument, to attain to an artistic result. Let pupils be convinced that the duty to themselves is, first of all, to lay a solid basis,—viz., *breath control* and *correct vowel formation*,—and they will never cease to be grateful for the pains taken at the start. Only this course insures ultimate economy in money, skill, physique, and time.

It is a too frequent experience to meet with musical students who, having "spent so many years and so much money" in what, at the time, seemed study, and who finally meet a conscientious teacher who opens their ears to the true art, are fairly paralyzed by the overwhelming realization that they have builded their structure upon sand. To all such we would say, there is a sure remedy attending their acceptation.

The instructor who can help scholars, beginning or advanced in years, to regain confidence in themselves by prompt, untiring, and well-directed exercises, is the boon of the unfortunate student, who requires but this salutary assistance to reinstate ambition. "The way to the blessedness in music lies through weary labors, and the master must suffer with the disciple." This expresses the bond between the earnest student and the teacher. Allowing that the pupil must materialize the instruction, still the greatest importance attaches to the ability of the teacher, who should have developed from personal experience, and who should possess the faculty of imparting with patient wisdom, always studying the needs of each individual pupil. The writer would

again emphasize the importance of beginning correctly and thus avoid many a tearful hour of discouragement and regret.

Let the host of young aspirants know for a fact that in voice development "slow growth is sure growth" and permanent, and, that what they do rightly or wrongly at the outset, will mark their future work for better or for worse.

What is worth doing at all is worth doing well, very especially in the much abused art of "*bel canto*."

With the belief that "he who aims at the stars is sure to rise above the earth," all may attain to good and profitable position in proportion to their earnest, conscientious and patient application.

NOTES OF CASES FROM THE RECORDS OF A VOICE HOSPITAL.

EDITED BY F. W. WODELL.

III.

CASE No. 8.—This patient presented the following letter, addressed to me by a teacher with whom I had some acquaintance, and who lived in a city in a neighboring State:

"*Dear Sir:* The bearer, Miss K., has been my pupil for over a year. She now leaves H. to reside in your city, and I have advised her to see you about lessons. I considered her voice a good one, and likely to develop well, but I have been a good deal troubled by its breathiness. The tone has seemed to be enveloped in breath, and obscured to the ear as the sun is to the eye by a fog. I called my pupil's attention to the defect, and asked her to keep it in mind and try to overcome it. After several weeks' (eight or nine) work on vocalises with the principal vowels there seemed to be some improvement, but later this disappeared, and I was, of course, much disappointed, as I was certain the pupil had faithfully endeavored to rid herself of the fault. I then looked up the books to see what they had to say about the problem of 'breathing' tone. I found several possible causes and remedies therein enumerated, among them the following:

"A. Weakness of the muscles which adjust the vocal chords for singing. Remedy: A series of short tones at medium pitches, moderate power, with breath-taking after each tone. Theory: On inhaling 'chord-opening' muscles are exercised; on sounding a note 'chord closing' muscles work; short periods of work and rest would strengthen these muscles, and hence a more perfect approximation of the chords and economical use of breath on production of tone would be attained. Alternative treatment for A: Exercise in taking breath and then pressing the upper chest firmly outward, while the lower abdomen is slowly pressed inward and upward, and the vowel a, as in day, is uttered in a sharp whisper. Theory: That this mode of breath-management automatically tenses the vocal chords and prevents waste of breath.

"B. Abnormal condition of chords, preventing proper chordal approximation, arising from incorrect attempts to secure intensity or volume of tone. Remedy: (a) Exercise in keeping upper chest firmly fixed at a high elevation on sounding and sustaining tone, (b) the use of the syllable 'mawm,' with a preliminary humming of the 'M' on various pitches; the vowel to be thought upon the lips where and while the 'M' is sounding, and to be felt there when the jaw falls on leaving the consonant for the vowel, which is merged into 'M'; this final 'M' to be felt vibrating upon the lips as at first. The complete syllable, as executed, may be represented thus: 'm—aw—m.' Theory: That this mode of breath-management and tone-placing will restore the chords to a normal condition, insure a proper degree of chordal tension and make impossible injury to the chords by undue severity of 'shock' or 'stroke.'

"C. Interference with chord approximation, and tension. Remedy: Exercise for taking a breath, closing the throat as in preparing to lift a heavy weight, squeezing the breath while held, and then 'exploding' the tone. Theory: That this mode of breath management brings the false vocal chords or 'breath-bands' into action, thereby securing the inflation of the 'ponches' or ventricles of Morgagni, above the true chords; that in this way a 'point of resistance' to breath-pressure is set up above the vocal chords, and the latter are relieved from impediments to correct action.

"Each of these suggestions was followed, and some improvement resulted in each case, but I am sorry to say the change was only temporary. I have sent Miss K. to you in the hope that your larger experience will have prepared you to discover just what she needs.

"Thanking you for your former kindness to me, and asking the favor of a few lines later on about Miss K., I am,

"Very truly yours,

"JOHN H."

REPLY.

"MR. JOHN H.

"*My Dear Sir:* Thank you for your letter. I have been much interested in Miss K.'s case. Perhaps the first point in dealing with a 'breathy' voice is to secure to the pupil a correct idea as to true 'attack' of tone. 'Attack' means the starting of a note on a vowel at the exact pitch, with perfect vowel, and clear, intense tone. Give the pupil a good model, and he will get an idea of what is wanted. Some will solve the problem by imitation, without other aid. I do not favor exercises calling attention to chordal action—most pupils are too conscious of the throat while singing. On perfect attack, one never feels that the tone begins at the chords. After the pupil has gotten a correct concept of 'attack,' you must clear away the physical obstacles, if any, which hinder his realization thereof in his own singing. Give him breath-control, below the throat (inhaling versus exhaling muscles); concurrently, give him freedom from rigidity, on tone production at larynx, tongue and jaw, by means of exercises such as the rapid, smooth, distinct, and light singing of 1-2-3-4-5-6-ah, at easy pitches, with breath control, smiling eyes and laughter in the tone, and the endeavor to realize a sensation of vibration in the upper front mouth. Then, with his correct concept, breath-pressure under control, and freedom at the neck, he is prepared to 'Do ah, stop and repeat,' which is one expert's statement of 'attack.' A tone rightly begun may be correctly sustained so long as the conditions noted are retained.

"All this, however, is dependent upon whether the pupil's body is in sound condition. And here is where I come to Miss K.'s problem. I find her to be very musical, and in possession of a beautiful mezzo-contralto voice. The voice is, as you stated, exceedingly breathy, and, of course, lacking in resonance. She has over-worked mind and body for three years as a conscientious, ambitious teacher of a primary grade public school in one of the worst districts of your city. She has been in bondage to fear that she could not control her school, and would lose her position, and her place in her quartet also. She has sung for a year on her 'nerve,' endeavoring against heavy odds to make tone enough to balance three big voices in her quartet. Physicians well know the directly unfavorable influence of diseases of the nervous system upon the voice. Here is a case for a physician and a 'rest cure,' not for a vocal-trainer, and I have so advised her. I trust she will be able to cease work for a considerable time, and regain nervous vitality. Her voice and personality are such as to insure a considerable success, were she a well woman.

"With regards, I am, sincerely yours,

"DIRECTOR VOICE HOSPITAL."

MEMORANDUM.—A wrongly directed attempt to an increase of volume of tone is a frequent cause of "breathiness," and also of a shortening of the compass of the voice. Its characteristic muscular condition is a stiffening and pressing backward and downward of the tongue. In such a case, exercises for the relaxing of the tongue are of no value unless the pupil also obtains control of breath pressure at the chest. Without that control the singer is compelled to attempt to control breath at the throat. With correct control he *may* be free from rigidity of the tongue and surrounding parts—he is not compelled to be rigid. With rigidity of the instrument an increase of volume of true tone is impossible.

PROVERBS FOR YOUNG SINGERS.

HEAR, O my son, and receive my sayings, and the years of thy voice shall be many.

My son, if they that call themselves voice builders entice thee, consent thou not; walk not thou in the way with them; refrain thy foot from their path.

For their methods run to evil, and they lay wait to spoil the voice that thou hast.

(Surely in vain the net is spread in the sight of any bird.)

So are the ways of every one that is greedy of gain; which taketh away the voice of the owner thereof.

My son, beware of the man that speaketh froward things, and promiseth thee the riches and honor that are not for thee.

For his method inclineth unto ruin and his paths unto the ruined. None that goeth to him for instruction returneth again, neither handleth he for a space the shekels of success.

I will lead thee in the way of wisdom. When thou singest thy voice shall not be straitened, and when thou goest to perform marvelous things with thine organ thou shalt not fail.

Take fast hold of instruction; let her not go; keep her; for she is thy life.

Enter not into the paths of the voice specialists; avoid them, pass them by. Their lips drop as an honeycomb, and their mouths are sweeter than oil.

For they sleep not except they have done mischief; and their sleep is taken away unless they cause some to fall.

Thou art snared with the words of their mouths and the flattery of their lips.

Hearken unto me now, therefore, O my son; consent is mine, and sound wisdom.

He that is despised and hath a voice is better than he that honoreth himself and yet lacketh a voice.

He that singeth sweetly singeth surely; but he that perverteth his tones shall be known.

He that, being often reproved for forcing his voice, hardeneth his neck, shall suddenly come to grief, and that without remedy.

Much good is in the tillage of the voice; but there is that is destroyed for want of judgment.

He that shooteth his high notes singeth to the satisfying of his soul; but he that is wise chasteneth himself betimes, and is more honored of his neighbors.

There is a way which seemeth right unto a man, but the end thereof is the abomination of vocalization.

The unskilful singer is hated even of his own neighbors; but the skilful hath many friends.

In all labor there is profit; but the singing of the unskilful tendeth only to penury, and causeth him that heareth it to blaspheme.

It is better to dwell in a corner of the house-top than with one that esteemeth himself a tenor in a wide house.

My son, wisdom is before him that practiseth not his voice before he hath broke his fast; but he that openeth his mouth in a fog is a fool.

He that is wise practiseth diligently and waiteth many years; an inheritance may be gotten hastily at the beginning; but the end thereof shall not be blessed.

The glory of the young singer is his success; and the glory of him that is old is the farewell that never ceaseth.—*E. A. in "Music" (London).*

"I AM what I am because I was industrious; whoever is equally sedulous will be equally successful," said Bach. It is a good thought for the young music student to incorporate into his life and labors.

MRS. F. S.—Your girl of fifteen years should not use chest tones as high as F, first space. She should make her change on D, or many times below—on D flat or C. Her middle voice should be carried down to these notes, even though they are very weak at first. To carry the chest voice as high as F is to encourage a most dangerous tendency. Most contraltos sing their middle notes down to B and C, rather than changing.

PUBLISHERS' NOTES

DOES THIS FIT YOUR CASE?

"ALWAYS at hand, so never in hand." Do you know that there is no department in THE ETUDE of more practical worth than the publisher's department? The special offers, the descriptions of books that you need, and the general information about valuable publications given here bring to your attention things of greatest value; yet, because it is apparently in the interest of the publisher, you, with too many others, are missing much that you can ill afford to lose. But we may say right here that these notes are written in the interest of the subscriber as well as that of the publisher. We are constantly bringing out new works and new and improved editions of old works that are indispensable to the progressive teacher, and from our daily correspondence we learn that too many of our patrons and subscribers do not read this department as they should. Also, they pass over the advertisements without seeing much that they are constantly asking for in letters; that is, asking for helps that would have been answered by reading the advertisements that appear constantly in the columns of THE ETUDE. There is little or nothing new and valuable in the musical world that does not find an announcement, with where it can be had, and at what cost, in these columns.

⁂

WE still have on hand a few copies of the "Elite Compilation of Songs and Ballads." This collection is a choice lot of modern songs by such composers as Denza, Chaminade, Cowen, Parker, etc. There are 129 pages in the book, and it is printed on the very best paper. As long as the stock which we have on hand lasts, we will send them for 60 cents, postpaid. Those in search of a collection of good songs, of a medium grade of difficulty, can find nothing better.

⁂

THIS is positively the last month for the special offer on Mr. Tapper's new work, "Pictures from the Lives of the Great Composers." The book is about ready, and those who have not availed themselves of the special offer price, must do so during the present month. The special offer price is 50 cents, postpaid. We have, in time past, given descriptions of the work. It is, first of all, a book of literature for children, scenes delightfully described about the composers Bach, Haydn and Mozart, with incidental pictures of many other composers and famous people. By including biography within another story, the author succeeds in emphasizing the music story and holding the child's attention. An appendix of questions on the text serves as a help and suggestion to the teacher who desires to use the book for initial lessons in musical history. The book is written in simple language; it is designed to be read by the children themselves. Nothing can serve better for the child's first lessons in musical biography; contemporaneous history is delightfully introduced and the child learns by grouping personages and events.

⁂

WE wish to dispose of our surplus stock of vocal and piano collections. We have about two hundred of these that can be dispensed with in our stock. These are not second-hand but have been on the shelves for some time, until they are a little shelf-worn. We will make an offer to our patrons as follows: We will send five volumes for $1.00, but will not pay the postage or expressage. This will have to be paid by the purchasers at their end of the line or charged to their accounts. The purchasers can have the privilege of selecting either the vocal or piano collections, and in a general way indicate whether they wish them classical or popular, easy or difficult. The books are not returnable, and the selection must be left to us. The offer is one of the best that we have made, and we feel sure that satisfaction will be given. Those having good open accounts on our books can have the amount charged. We can only fill a limited number of orders, so send in your order early; otherwise they may be gone.

⁂

"LANDON'S Foundation Materials," a book for beginners, is having a large and increasing sale. The book contains many new and valuable features. It at once interests the child in music, and keeps him interested, there being none of the too common experience of losing interest because of the ordinary impossibility of playing the exercises in a musical manner. This work is so gradually and easily graded that there is no unprepared difficulty for the pupil, and every piece has a decided and easily felt musical interest. The new contribution to the celebrated Mason "Touch and Technic," in a set of sliding exercises for the flexibility and celerity of movement in the second joint of the fingers, is of great developing value. The unique manner of presenting the right idea of the uses of the damper pedal is another striking feature of the book. The titles of the delightful little pieces have proved an incentive to the interest of children, and so have the many beautiful but easy duets for pupil and teacher. Send for a copy and try it. Price, $1.00; liberal discount to teachers.

⁂

ONE of the too much neglected features of music study is that of sight reading. "The Sight Reading Albums," I and II, by Charles W. Landon, are a new contribution to this valuable part of a musical education. Through an extended series of psychological experiments he found the exact workings of the mind in its endeavors for sight reading. This is fully explained in the introduction, and the following selections of beautiful pieces are made to facilitate these natural workings of the mind. Furthermore, sight reading is taken up from the expressional standpoint. It teaches an emotional giving out of phrases with a strong rhythmical feeling, reading the musical thought that the notes stand for instead of the mere dry notes from the mechanical standpoint. Besides the sight-reading qualities, the books give some of the best music, carefully edited and phrased, fingered, and annotated. There are no collections of music superior as fine music for memorizing and regular lesson work for expression and taste formation. Price of each is $1.00.

⁂

WHY not organize the most mature and intelligent of your pupils and a select few among your musical friends into a society for musical readings. Musical biography is as fascinating reading as the most interesting novel. Musical history is no less so, and there are several books on musical subjects that are invaluable to any lover of our art, such as "Carl Merz," "Music and Culture," the two books by Thomas Tapper, "Chats to Music Pupils," and "Music Life and How to Succeed in It."

⁂

THE new work on "Theory of Interpretation," by A. J. Goodrich, is rapidly approaching completion. The special offer is still in force, but may be withdrawn at any time. The interest of works dealing with the structure, meaning, and interpretation of music is on the increase; as we hear more of music we desire to know more of its mysteries. The book lays bare many facts about music that every progressive student should know. If you possess only one work on the theory of music let it be this one. There need not necessarily be a knowledge of harmony to understand and derive benefit from it. If you have not already been booked for an advance copy, do so now. It will only cost 75 cents. When the book is on the market the price will be more than doubled.

"GRADED Materials for Pipe Organ" will be sent to advance subscribers about the time THE ETUDE reaches its readers this month. The special offer is therefore withdrawn from this issue. Those in search of a practical guide for beginners on pipe organ will find just what is desired in this new work by Mr. Rogers.

⁂

WE have a new satchel to offer. To begin with, let us say that we consider it a great improvement over those that have been sold previously. It is made of the best leather, in black and in tan, and the price is the same as that of the old one. It is sheet music size, but the main improvement is that it can either be carried with a book in it, full sheet-music size, or it can be carried just as well doubled, making it half size. It has a double set of buckles, so that it will take the place of both of the others, that is, either folding the music once or not folding it at all, the latter case being when it is full or when it has a bound book in it. Another improvement is that around the edges, instead of depending simply upon the sewing, it has six neat straps and buckles, two on each side and the bottom, which makes it very strong, impossible for it to break out, and yet will hold easily an inch to an inch and a half thickness of music. The price is $3.00, the same as that at which the old one was sold, with the same liberal discount which was allowed on it. We can thoroughly recommend this satchel both as to appearance, quality, and workmanship; the best satchel for the money which we have ever seen.

⁂

DURING the present month the first package of new music "on sale" will be sent out for the present season. If you are not familiar with our system, it is this: From October until May, once each month, we send a package of the very latest publications of our own, ten or twelve pieces, to those of our patrons who desire them. These are billed at our usual large "sheet-music" discount, and are returnable at the end of the season. They can be merged with any other package of "on sale" which you may have from us, and all be returned at once. There are few teachers on our books who have any mixed school or class who do not take advantage of this offer. It costs very little, only the postage, which is six or seven cents a month, and fills a want for new music with which every teacher is constantly harassed.

⁂

"TEXT-BOOK ON HARMONY," by Dr. H. A. Clarke, is the title of the plainest, most concise, and valuable treatise on the theory of music that has been published up to the present time. It is not a large book, is but one school term old, and its success has been as great as the success of Dr. Clarke's own personal teaching has been in his long years of instruction in this branch. He is the head of the Music Department at the University of Pennsylvania, and is conceded to be the most successful teacher of harmony of the present day. Before deciding on your text book for the coming season, let us send you a copy of this to examine. The retail price is $1.25, with the liberal discount to the profession and for quantity.

⁂

SPECIAL RENEWAL OFFER FOR OCTOBER.—According to our usual plan, we will make the following offer during the month of October to those who send the renewal during that time: for $1.65 we will renew your subscription for one year and send you a copy of "Foundation Materials for the Pianoforte," by Chas. W. Landon. This book is an ideal one, both in its contents and the manner of presenting them, making of earnest music study a pastime and a pleasure. Mr. Landon is well known as the author of beginners' instruction books, and this is the best of them all. It has been used largely and successfully, but we make this offer to still further introduce it to those in particular who have not seen it. For those who do not care for an instruction book, or have no use for it at the present time, we will substitute for the Landon's "Foundation Materials" a most interesting collection of easy pieces, entitled "Album of Instructive Pieces," compiled by Theodore Presser. This work is not a new one, which

proves its acceptance, it having been reprinted many times. It contains the best collection of easy pieces that we have on our catalogne. It is a safe volume to place in the hands of any pupil; fingered, phrased, and melodions.

⁂

With our mail orders we inclose a self-addressed postal card, and we do this that teachers may always have at hand a means of writing down any piece that may come to mind as desirable, or the title of some piece heard or read about. Many teachers are carrying one of these in the pocket or music roll so that this can be done at the moment before being forgotten. Every teacher knows how often the pieces wanted most were omitted in the hastily written order.

⁂

Harmony students will be glad to know that we furnish a blank music book for exercises, bound in stiff paper, the music paper being of excellent quality, tough, and hard enough to withstand several erasures over the same place, even of ink writing. We have three sizes, 25, 20, and 15 cents. Try them for your harmony work. We also have the Clark pad of music paper, sheets put up in pad form for the first tryings of a new rule or subject of the harmony lessons.

MUSIC IN THIS ISSUE.

"Valse Lente," by Martinus Sieveking, one of the best of late salon pieces. It was made popular by the author on his recent concert tour in this country. Any pianist need not hesitate to add the piece to his list of concert numbers. It combines all the qualities of a good concert piece.

"Spring Song," by V. Hollaender. Do not turn this piece down because it is in the form of an étude. The melody is exquisite and the harmonic setting most artistic. It is worthy to rank with Mendelssohn's celebrated "Spring Song." The composition is delightfully pianistic, laying naturally under the hand. Play it until ease and grace are attained.

"Hungarian Dance," by B. Wolff, Op. 166, No. 4, for four hands. The duets are inserted primarily for recreation. The piece, if played with fire and dash, will please any one, be he a lover of a Bach fugue or a coon dance. Be sure to bring out the peculiar Hungarian rhythm prominently.

"Remembrance," by Harmel Pratt. This piece is filled with grace and originality. Its interpretation must partake of the nocturne or song without words. There is in the piece every opportunity to display the finest shading in the employment of the rubato, with here and there a showing of passion. The study of the piece will repay every student.

"Bells of the Old Minster," by B. Rowdemath. This is a little fantasie on the popular vesper hymn by Bortniauski, with cathedral chimes. For an effectual description of Sunday vespers this little piece will rank well. It is, first of all, pleasing, and, second, not hard to execute. We predict a wide popularity for it. There is a chance to display imitative qualities. After playing the composition every chime heard on Sunday will have added interest.

"A Silent Prayer." Th. Kullak. Though only one page, this piece contains much thought. Without the title to guide, the spirit of prayer is ever present in the music. The master hand is shown in every chord combination. No composer has given us more good simple music than Th. Kullak.

"Teasing," by N. von Wilm, Op. 12, No. 5. This piece is not so easy as it might seem; it must be played in scherzo-like tempo. The attack at every fourth measure must be clear cut. Do not muddle the left hand; it has as much to do as the right. Study the piece until everything is clearly brought out with a light, crisp touch. The piece is a laughing, humorous sketch.

"The Little Busy Bee," by H. Nurnberg, Op. 208, No. 1. This simple piece reminds one of Mozart in the second part. There is nothing commonplace in it. It has all the good qualities of higher music told in a simple manner. Do not take the tempo too rapid; let the melody be heard above the murmur of the left hand.

"Pretty Grace," by Ed. E. Farringer, a sprightly encore song—can be sung by child or adult. Few songs have we by modern writers that are not filled with difficult intervals. In this one there is nothing difficult, and yet it is not commonplace.

"Dearie," by Leo Oehmler. A pleasing melody is here presented with musicianly harmony. The song is worthy to be ranked with the standard Scotch ballads. The sentiment is pure, the melody rich in Scotch flavor, and it is hoped the song will meet the favor it deserves.

HOME NOTES.

The sixth and final midsummernight musicale has just been given by the College of Music, Boston; Louis Arthur Russell, Musical Director. The programs for the entire series have been of unusual excellence and attractiveness, and the last one was the most severe and interesting of all. Those musicales have been under the direction of Mr. Russell, and the announcement is now made that a series of concerts is to be given monthly during the coming season by the faculty, the alumni, and senior students of the College. The first concert will occur in October.

Mrs. Florence T. Pelton, of Brooklyn, N. Y., has opened a school where she will introduce the Fleicher Kindergarten method. Mrs. Pelton was a pupil of the Stuttgart Conservatory of Music, and is a musician of considerable experience.

Mr. William D. Armstrong, of Alton, Ill., has recently been elected president of the Illinois Music Teachers' Association. For the past six years he has been director of the Shurtleff School of Music. Mr. Armstrong is a musician of exceptional ability, and his compositions have already won great celebrity, numbering nearly one hundred.

Carrie Delle Hosmer, of Orange, Mass., has just closed a successful summer school, having had an attendance of fifty pupils. Two interesting recitals were given.

Harry Gradoff, the talented young pianist, pupil of Mr. Alexander Lambert, will give a piano recital at the Mendelssohn Glee Club Hall in October.

Mary E. Hallock, the pianist, has been engaged for two concerts with the Pittsburg Symphony Orchestra.

A fine new building has been added to the Sullins College for Young Ladies, Bristol, Va.-Tenn., of which F. J. Zeisberg is musical director. The outlook for a prosperous season is a bright one.

Mrs. May Talley, who has been in Los Angeles for some time, has returned to her home in Richmond, Va., and will resume professional work.

Among the new features introduced at Lambert's New York College of Music will be a free class in solfeggio for children.

The Orpheus Musical Club, of Columbus, Ga., will take up the study of American composers and their works at their meetings on alternate Saturdays, beginning November 4th.

The school, which for more than forty years has been known as Mount Carroll Seminary, has, by the wish of its founder, Mrs. F. A. W. Shimer, become an affiliated school of the University of Chicago.

Prof. James E. Specht has recently been elected as choirmaster and organist at St. John's Lutheran Church, Hamburg, Pa. During the coming winter he will give a number of recitals and musicales, introducing some new features.

The University of Denver, S. H. Blakeslee, Dean, has entered on its second year. To meet the growing needs of the school two more teachers have been engaged, beginning with the opening of the fall term. The first commencement concert was held on June 24th.

A piano and song recital was given by Mr. Franklin Sonnaksalh, pianist, of New York City, and Mr. Leland H. Langley, baritone of St. Bartholomew's Episcopal Church, New York City, at the cottage of Mrs. Morris Lee King, Santa Cruz Park, on August 19th, at 4 o'clock.

The Toronto College of Music, F. H. Torrington, Musical Director, has entered upon its twelfth year. The faculty consists of the most prominent and experienced executive and theoretical musicians from both Europe and America. At the closing concert, on June 26th, most of the numbers were given by pupils of Mr. Torrington.

H. J. F. Mayer, of Lancaster, Pa., has accepted the position of musical director of the Presbyterian College, Greensboro, Pa.

Dr. Henry G. Hanchett has just concluded the session of his summer school in connection with the Chautauqua Assembly at Monteagle, Tenn., of which he is musical director. Over fifty pupils were enrolled, and thirteen recitals were given, besides the daily band concerts. Dr. Hanchett expects to make an extended Southern and Western concert tour in January and February, for which he has already a number of engagements.

After a careful investigation of the actual results obtained, the New England Conservatory of Music has arranged to establish a department of foundation technical training for the pianoforte, embracing the theories of Mr. A. K. Virgil, inventor of the practice clavier. The prospectus of the Conservatory for 1899-1900 is now ready.

Prof. Charles E. Murphy, violin soloist of the Liberati Operatic Concert Company, and his sister, Miss Gertrude Murphy, accompanist, are two young American musicians of note.

Mrs. Lena Anderson has been engaged to teach the Parrons Kindergarten Method in the School of Music, Indianapolis, Ind.

TESTIMONIALS

I feel that I can not afford to miss one of your advance offers, as they are always something of superior worth to the progressive teacher. Mrs. E. H. De Bois.

I want to thank you for the promptness and accuracy with which you have filled my orders during the past year. I hope to continue with you during the coming school year. Frances E. Waddle.

I am very much pleased with the selection of pieces in Mathews' "Fifth and Sixth Grade Pieces." The selection of pieces in "Concert Duets" is excellent, and I believe Schmoll's "Piano Studies" just published are destined to fill an important place in the young piano student's progress. F. J. Fuller.

I received the "Modern Sonatinas," and find them very pleasing, and instructive as well. Miss Corinne M. Goldsmith.

I am very much pleased with Schmoll's "Studies," and shall use them in my teaching next season. C. W. Patterson.

Riemann's "Dictionary" I find satisfactory in every respect. Miss Y. Reynaud.

I received Landon's "Reed Organ Exercises," which you sent me "On Sale," and am delighted with it. It is just what I have always wanted since I have been teaching. Miss E. C. McConnell.

The "On Sale" selections are carefully made, and just what I want. Lizzie E. Richardson.

I find the "On Sale" music a very great convenience in my teaching, and think truly music teachers are greatly indebted to you for the favor it affords them. Frances A. H. Rice.

I am using Mason's "Two-Finger Exercises," and find them of the greatest benefit to all my pupils. Alice Carbajadore.

I have used Mason's "Touch and Technic" for several years, and find there is nothing comparable with it. I find it so valuable that I translated the first volume into Portuguese. Mrs. F. K. Brown.

Am pleased with Mason's "Touch and Technic," and shall use it for my scholars. Mrs. C. W. Fearduff.

The selection of "On Sale" music sent me was excellent. Mrs. C. E. Marshall.

The book of "Fifth and Sixth Grade Pieces" I am delighted to obtain, for I have desired such a book in my work. Clara Wallace Hinsdale.

I have never, at any time, had greater courtesy and attention shown to my orders than when dealing with you. Miss E. M. Sowes.

Am very much pleased with the books and music, and find "Touch and Technic" particularly interesting. Mrs. C. E. Wynne.

I find Dr. Hugo Riemann's "Dictionary of Music" exactly as recommended, and it proves itself of much valuable information to the music teacher or music student. E. E. Alspach.

I am glad to tell you that I am both surprised and pleased with Riemann's "Dictionary." It is a handsome book. Eleanore G. Meikle.

I received my copy of Dr. Riemann's "Dictionary of Music," and have examined it carefully. It is a book every teacher and student should possess, being excellent in every respect. Miss A. Gillespie.

"Ear Training," by Heacox, has come, and is very satisfactory, indeed. I can give it my heartiest recommendation. E. A. Faust.

We are never afraid to recommend your "Special Offers," for they have always surpassed our expectations. "Fifth and Sixth Grade Pieces" and "Concert Duets" are very fine, and we wish especially to recommend your new work, "Studies and Study Pieces," by A. Schmoll, Book I. We are eagerly awaiting Books II and III. Benedictine Sisters.

VOLUME XVII ⁂ NOVEMBER, 1899 ⁂ NUMBER 11

THE ETUDE

CONTENTS

	PAGE
Biographical Study. *Thomas Tapper*,	340
The Do-Nothing. *Harvey Wickham*,	341
Many Methods. A Plea for Liberalism. *J. Francis Cooke*,	341
Thoughts, Suggestions, Advice,	344
The Evil of Forcing Development. *F. B. Hawkins*,	346
On Studying Sonatas. *E. R. Kroeger*,	346
Unmusical People. *Daniel Batcheller*,	347
The Art of Interesting Pupils. *E. G. Higgins*,	347
Sophie Menter and Cecile Chaminade. *E. Baxter Perry*,	348
A Pitch Battle. *Helena Maguire*,	349
Ideals For Piano Teachers. *Cora Stanton Brown*,	350
The Scales Again. *Kate Waldo Peck*,	350
Too Much "Thud!" *Herve Wilkins*,	350
How to Interest Children. *E. J. Decrove*,	351
Growth. *Frances C. Robinson*,	351
A Talk to Students. *Ernest T. Winchester*,	352
How to Become a Composer. *C. Fred Kenyon*,	353
Suggestions to Students Going Abroad. *Thaleon Blake*,	353
Who Are Faddists? *Mrs. Emma Wilkins Gutmann*,	354
A Suggestion to Pupils: Obedience. *Marcy B. Darnall*,	354
The Best Way to Form a Good Teaching Connection,	355
A Necessary Part of a Teacher's Equipment. *W. F. Gates*,	356
Intensity as a Factor in Piano Study. *C. W. Landon*,	356
Why Go Abroad?	357
Practice and Health. *H. L. Teetzels*,	357
Arrogant Teachers. *Clara A. Korn*,	357
Modern English Choral Writers. *E. H. Johnson*,	358
Teachers Should Play for Pupils. *Mary Hewson*,	358
Study of Elocution a Help to the Musician. *M. Merrick*,	358
About Minor Keys. *T. L. Rickaby*,	360
The Student's Incentive. *W. B. Snyder*,	360
"Don'ts" for Those About to Teach. *M. Blackwood*,	360
Letters to Teachers. *W. S. B. Mathews*,	361
Letters to Pupils. *J. S. Van Cleve*,	362
Advertising Again,	362
Genius. *Madame Pupin*,	363
Woman's Work in Music. *Edited by Fanny Morris Smith*,	364
Organ and Choir. *Edited by Everett E. Truette*,	366
Vocal Department. *Conducted by H. W. Greene*,	368
The Lowliest Teacher's Work. *Ada M. Kennicott*,	369

MUSIC

	PRICE IN SHEET FORM
Moment Musical. Op. 46, No. 1. *P. Scharwenka*,	$0.30
Norwegian Dance. Op. 35, No. 2. *E. Grieg*,	.35
Lullaby. *W. Kienzl*,	.20
Cavatina. Op. 85. *J. Raff*,	.35
Souvenir. Op. 10, No. 1. *G. Karganoff*,	.30
Harriet March. *E. Sorrentino*,	.50
A Darktown Frolic. *W. F. Sudds*,	.40
The Crown of Love. *F. N. Lohr*,	.30

ISSUED MONTHLY
$1.50 PER YEAR
SINGLE COPIES 15¢

AN EDUCATIONAL MUSICAL JOURNAL
THEO. PRESSER PHILADA. PA.